HANDBOOK to the SCULPTURES in the MUSEUM of the BANGIYA SAHITYA PARISHAD

BY

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(WITH TWENTY-SEVEN PLATES)

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To the Memory of

Acharyya Ramendra Sundara Trivedi

THE HANDBOOK OF THE MUSEUM IS
REVERENTLY DEDICATED

BY

THE AUTHOR

PREFACE.

The authorities of the Bangiya Sahitya Parishad published a catalogue of the exhibits in their museum in 1911. As these were, however, not classified, and as their number has increased since then with the extension of the scope and possibilities of the museum, a classified and an up-to-date catalogue was considered a great desideratum. As I was known to be a student of iconography and sculpture, and as I visited almost all the museums in India for pursuing my favourite study, the authorities thought it proper to entrust the work to me. I have been able to devote the spare time at mv disposal after doing my official duties, and I wish I could devote more.

It may be considered necessary to explain the classification adopted in the catalogue. I need hardly point out that the subject of Indian Sculpture or Iconography has not yet received the measure of attention that is its due, and it is too early to expect a sculptural scale based on chronology that we may fall back upon in preparing a catalogue, or a handbook of exhibits preserved in a museum. For this reason I have found it desirable to classify the stone exhibits according to the different creeds, *e.g.*, Buddhist, Jaina and Brahmanical; these again, have been sub-divided according to provenance or creed (Saiva, Sakta) as the case may be. The bricks and tiles have been arranged according to the find-spots, and this appeared to me to be an easy and handy method of classifying them as they presented a diverse variety too numerous to be brought under any other system. The bronzes have been arranged as per the nature of images.

I have now to express my thanks and indebtedness to my esteemed friends Babus Ananga Mohan Saha, B.A., B.E., and Ramkamal Sinha for their invaluable services rendered ungrudgingly in bringing the work of publication to a successful fruition ; I must say that but for their help it would have been impossible to publish the book within such a short time.

M. M. GANGULY.

THE BANGIYA SAHITYA PARISHAD,
January 27, 1922.

INTRODUCTION.

In these days when we are eager to study the Indian history enshrining the achievements and ideals of the past it will be worth our while to study the sculptures of a province that contributed not a little to the realisation of the artistic dream that assumed consistency and completeness in the time of the Pala Kings of Bengal. Fortunately, the Bangiya Sahitya Parishad contains a rich store of artistic treasures which apart from their historic significance are calculated to help us in catching a glimpse of the ideal that dominated the country from the snow-clad Himalayas of Kashmere to Cape Comorin, from Peshawar, Taxilla to the eastern limits of India. Time has not yet come to enable us to trace the genesis of the art of Bengal which like its sisters in other provinces is found in a perfect state of development ; the earlier stages have not been discovered yet ; the exhibits in this museum do not betray the earliest dawn of the plastic insinct. The art that we notice in these exemplars greets us not with the faltering steps of a child but with the firm yet graceful pose of perfect youth. Who is there that fails to be delighted at the lightness of touch and the perfection in artistic beauty as evidenced in the images of Kalyanaṣundara (G (b) 4/285), or Uma-Mahesvara (G (b) 1/361)? Art seems to have conquered the refractory nature of the material, and shows in a remarkable degree the life and movement characterising the best type of Indian images free from academic frigidity.

The images of the Bengali style whether carved in wood, cast in metal, moulded in clay or worked in stone are not the same as we notice elsewhere. The dreamy look of the half-closed eyes of Vishnu for instance, (F (a) 7/10) is quite distinct from what we find outside Bengal. Mr. H. Krishna Sastri is wholly incorrect in ascribing a Mongoloid origin to the obliquity of the eyes characterising the images of Bengal. What has he got to say about the prominent, tapering nose so common in the images of Vishnu?

Those who seek to discover outside Bengal the archtype from which the Bengali form is derived will be sorely disappointed in their efforts. I do not mean that the artistic traditions of Bengal did not draw their inspiration from a common Indian ideal ; what I mean is that Bengal had a genius that invested it with a charm all its own not to be found outside it.

The Bengal images betray the light marks of the chisel copying with wonderful patience and precision the complicated details laid down in the Silpa-Sastras as compared with the massive amplitude of the South-Indian images ; they are at the same time free from overdecorations serving as meretricious aids to beauty characterising the Chalukyan, or Hoysala images crowding every inch of space of the temples whether at Belur or Halebid, or on the banks of the Tungabhadra in the district of Bellary.

It may be interesting to note that the Bengal art considerably influenced that of Nepal. Taranath, the historian, has referred in glowing terms to the influence exercised on the art of Nepal by that introduced by Dhiman and Beetapala flourishing in the 9th century A.D., and long before the advent of Jakanacharyya, the founder of the Hoysala art under the patronage of Vishnuvardhana, the great Hoysala-Ballala King. The artistic centre of gravity was displaced after the decline of the Buddhist kings of Bengal when decadence in the style of Dhiman became apparent.

That Bengal was a great centre of art will be at once clear if we examine the ruins of Mahasthana identified with Paundravardhana where Asoka caused a magnificent stupa to be erected on the very spot where Buddha preached. Hiuen Tsang found this place a great seat of artistic culture in the 7th cent. A.D. It was in Paundravardhana that Sudharma Swami and Jambu Swami preached Jainism after the death of Mahavira Swami, the 24th Jaina Tirthankara ; it was here that Bhadravahu, the 6th of the *Srutakevalins* was born. Vikrampur, the seat of the Sena kings of Bengal and the place wherefrom Dipankara and Silabhadra hailed comes next in importance to Paundravardhana. It was another centre of the Bengal art as evidenced by many

images disinterred in villages such as Churain, Dewlbari, Sonarung, &c. I may incidentally refer to the very rare image discovered at Sonarung of Bodhisattva with twelve hands and a serpent canopy overhead (C (d) 7/9). Next come the districts of Murshidabad, Malda, Dinajpur, &c. The Parishad is fortunate in securing an invaluable image of Manjusri (C (d) 8/16) of the rare type from Malda ; of the images discovered in the district of Dinajpur that of Brahma (E (a) 1/279) is noteworthy.

The museum of the Bangiya Sahitya Parishad contains many interesting images of Magadha which is so well-known to the student of Indian art and history. I shall only passingly refer to the images of Buddha C (c) 1/1, C (c) 2/185 and C (c) 3/5 as representing scenes of the principal incidents from Buddha's life.

It is beyond the scope and limits of this book to enter into any controversial discussion about the psychological aspect of the Bengal art as to whether it should transcend the bounds imposed by nature, or should remain trammelled by the bonds of realism. This is left to the artist or the art-critic.

The main purpose of this book is to give an incentive to the study of sculpture in general. There is no text extant which gives within a small compass the technics of an image as exhibited in a museum. There are good books available no doubt, though very few, dealing with iconography or the technics of images treated individually without any reference to the other considerations governing them as a whole. This book will equip the student of iconography with the requisite knowledge to study the remains of plastic art. To a student of iconography it is essentially necessary to know what particular points of an image should first strike his attention. If he, for instance, finds a standing image he must note carefully if it is standing erect in *samapadasthanaka* pose as the nude Jaina image (D (a) 1/277), or the Buddhist image as in C (c) 1/1, or if the image stands at ease with one leg slightly stepping forward, or if it is found in the *alidha* pose as in the image of Varahavatara of Vishnu (F (b) 1/385) indicating action and passion.

A student of sculpture should also observe carefully the

bhangas or bends or deviation from the perpendicularity or the plumb line of images ensuring according to the silpa-sastras the beauty and excellence thereof. The convention regarding the *bhangas* or the artistic flexions, I have found by extensive travels in India, is rigidly observed in the making of images, and Bengal, though it has a peculiarity of its own, could not escape its influence ; we accordingly find instances of *samabhanga, abhanga* and *atibhanga* poses. The student of iconography should also study carefully the *mudras, lanchchanas, abharanas,* &c. I have indicated in the notes below how these peculiarities are to be observed.

M. M. GANGULY.

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GANDHARA SCULPTURES.

GANDHARA SCULPTURES.

A (a)—IMAGES OF BUDDHA.

A (a) 1 A seated headless figure of Buddha (7¾″ × 9¾″) in
301 *Dharmachakra mudra* ; it is draped to the neck and seated on the corolla of a full-blown lotus with three tires of petals ; on the left is seen a devotee with folded hands in a half kneeling posture ; on the extreme left is found the fragment of a figure standing on a lotus, the portion of the feet only being visible.

A (a) 2 A seated and headless *dhyani* figure of Buddha with
302 crossed hands, the right upturned palm resting on the left one. The figure is seated on a raised dais with a sheet hanging in front. The folds of the garment are seen as usual.

A (a) 3 A seated *dhyani* figure of Buddha with crossed hands
304 and with a circular aureole behind. It measures 9″ × 1′-3″ without the tennon at base. It is noteworthy that no *urna* is visible on the forehead. The folds of the drapery are shown. The figure is seated on a small conical base, apparently the corolla of a lotus.

A (a) 4 A *dhyani*, seated figure of Buddha, measuring 1′-3½″
303 between the knees and 1′-6½″ between the seat
Plate I and the top knot. The nimbus behind is partly broken : it has an *urna* on the forehead, and flowing wavy hair with a rather large and high protuberance (*ushnisha*) ; the wavy line on the forehead from which the hair springs up is beautiful.

A (a) 5 The fragment (1′-10½″) of a standing Buddha, the
331 head, feet and hands of which are broken off. The *Sanghati* reaches nearly up to the ankle. The

figure was apparently in the *abhaya mudra* with the left hand holding the hem of the upper garment.

A (a) 6 A fragment (height-1′-2½″ × mid. width-6″) of a much
319 mutilated standing image of Buddha with the right hand in *abhaya mudra*, and the left one holding the hem of the upper grament. The *urna* is seen on the forehead ; the hair is in wavy folds, and is gathered into the usual top knot.

A (a) 7 A fragment (4¾ × 7⅜″) of a slab showing the head
321 of Buddha with a large protuberance on the head. and a broken nimbus behind. The background shows a tree with a flower. The top of the slab is covered with a scroll ; the spaces enclosed by it show half rosettes.

A (b)—IMAGES OF BODHISATTVA.

A (b) 1 A figure of Bodhisattva seated on a cushion on a low
318 seat measuring 7½″ both between the knees, and the seat and the top knot. The circular nimbus
Plate I behind the head is much damaged and the right hand broken off. There is nothing peculiar in the ornaments. The left hand resting on the thigh carries an elongated jar. The top knot is parted in the centre. The upper garment thrown loosely over the left shoulder covers the lower part of the body and a portion of the face of the seat in the form of a serrated leaf and a bud.

A (b) 2 The upper part (1′-1½″) of the figure of Bodhisattva
308 in alto-relievo with a broken circular nimbus behind;
Plate I the nose is much mutilated, and the hands are broken off. This is the only figure of the Gandhara school in this museum of which the pupils of the eye are shown ; there is no *urna* on the forehead. The hair falls on shoulders in long wavy locks, and is tied by a fillet showing gems at intervals. The protuberance on the head is encircled

at the bottom by a beaded fillet terminating at the top in a circular disc ; a torque studded with gems with the central pendant (*madhya mani*) and a chain of the form of a rope pass round the neck ; over the left shoulder and athwart the breast is seen the sacred thread set with ornaments resembling amulets ; a small necklace passes over the right arm which is bare. The wavy lines on the forehead where the hair takes its root are graceful.

A (b) 3 A mutilated figure of Bodhisattva (1′-5½″ from the
334 seat to the top knot) standing on a pedestal having its face carved with two rosettes separated by a wavy line. The hair falling in braided locks below is shown artistically. The top knot shows a depression or hollow in the centre with the crescent ornament in front which is peculiar and is not usually met with. The hair is properly dressed and is tied by a fillet of three lines of beads set with jewels resembling lotus, disc and reel. The eye lashes not usual in images of this nature are noticeable ; the *urna* on the forehead is visible ; the face tapers to the chin. The image wears ear-ring (*karna kundala*), torque, necklace similar to No $\frac{\text{A (b) 2}}{308}$ it puts on sandals. The hem of the upper garment resembling a series of arrowheads is noteworthy.

A (b) 4 A fragment (1′-4″) showing a draped and bejewelled
330 alto-relievo figure of Bodhisattva seated on a cushioned platform with his feet resting on the corolla of a full-blown lotus. The back slab is carved with a nimbus and an umbrella in bold relief meant for protecting the head of the Bodhisattva. The dressing of the hair is noteworthy ; the hands of the image are mutilated.

A (b) 5 A fragment (11″) showing the mutilated figure of
320 Bodhisattva seated in *sukhasana mudra* on a cushioned platform rather high with his right leg drawn up crosswise, and the left one resting on

the corolla of a full-blown lotus showing the long filaments between the former and the drooping petals (*c.f.* No. $\frac{A\ (b)\ 4}{330}$. The pedestal is carved with inclined striations running in different directions. A small portion below the fragment representing a different scene is noticeable.

A (c)—IMAGES OF YAKSHAS.

A (c) 1 325 Plate II — A figure of a standing Yaksha (6½″), the part below the knee being broken. He holds up the *vajra* in his left hand ; it is not held in the centre as commonly seen ; the right hand holds a flywhisk. The figure is moustached and shaven ; the limbs are sinewy. The workmanship of the hair is beautiful.

A (c) 2 305 — A frieze (1′-4½″ × 6¾″-height) containing the figures of five nude erotes succeeded by a draped figure ; all these six figures wear heavy anklets and bracelets. The third figure from the left carries a peacock ; the fourth one holds something which cannot be identified ; the remaining two figures touch the hip with their left hands, the right hands being upraised. The base of the panel shows the fillet and torus mouldings.

A (c) 3 326 — A tier one above the other of two panels containing the figures of erotes. The floor separating the panels shows the device of a serrated ornament. There is a small tennon at the base.

A (d)—SCENES FROM BUDDHA'S LIFE.

A (d) 1 309 — A fragment (max. length-1′-2¾″ × 9¼″ height) of a panel containing the figure of Buddha seated on a dais under a tree receiving obeisance from a Naga with folded hands on either side ; these figures are much mutilated. The serpent hood is noticeable over the Naga on the right side, that on the left is evidently broken. They represent the Naga King

Airapata and some one of his family (wife?). A serpent is carved on the face of the dais on which the Blessed One is seated. The snake rising from the water is the king Airapata who was condemned to assume the form of a snake in the time of Kassapa Buddha, the third Buddha of the Mahabhadra Kalpa; it was so ordained that he would continue in this state till the advent of Gautama Buddha, the 4th Buddha of the Kalpa. On hearing that Sakya Muni had attained Buddhahood he immediately issued from the water and hastened to the Blessed One. The snake carved on the dais represents the condemned king coming out of the water. The human figure on the side represents the king after being restored to his former self. This scene with some modifications is depicted beautifully on one of the corner pillars of the south gate of the Bharhut railing. The face of the dais is carved with a rosette on either side of the snake. There is a *dhyani* figure seated on a low seat to the right of the standing Naga ; the face of this seat is carved with a nice representation of the acanthus leaf. On the extreme right the fragment of another figure is noticed.

A (d) 2 A broken slab (6½″ × 1′-4″) showing fragments of two
329 panels separated by a rectangular piece decorated with a chevron containing half rosettes in the triangular space. The panel at the top contains two rows of three figures placed one above the other. In the topmost row the two out of three figures with their heads broken off have bare bodies ; they are probably Devadatta, the wicked cousin and kinsman of Buddha figuring so frequently in the incidents of the latter's life, and one of his associates devising means to kill the Blessed One who has also been represented on the extreme right with his usual drapery, and the vessel the bottom of which resembles an alabastron. The figure on the extreme left holds something, probably a missile, in his right

hand. Buddha is the central figure in the group below, he being flanked by two well-draped and jewelled figures. The hem of the lower garment of the figure on the extreme left is beautifully rendered. The panel below shows the head of Buddha attended by a Naga king with folded hands emerging out of a tree or a grove by the side of a pool. The head of the Naga is provided with the hood of a serpent. This scene probably represents the submission of the Naga king Apalala inhabiting the Swat river ; as the panel is broken it cannot be stated if the figure of Vajrapani was represented in this scene. The head of the Buddha is the only part of his body that is not broken ; the *tilaka* (*urna*) mark on the forehead is pointed, and the *ushnisha* or protuberance resembles a flat circular cap ; these two peculiarities are noteworthy.

A (d) 3 A slab (1′-6″ × 6¾″) forming part of a continuous band
311 containing two panels separated by a pillar representation of the Indo-Corinthian order. The scene in the left panel shows the Teacher seated on a dais under a tree flanked by two standing figures on either side ; those on the left are properly draped, their lower garments being visible ; they are without the nimbus ; the figures on the right side are mutilated beyond recognition ; they are provided with a circular nimbus ; it cannot be said with certainty if they represent the *devas*. The scene in the right hand panel is indistinct ; it probably represents the Great Renunciation ; on the left we see the gate of Kapilabatthu surmounted by the guardain angel who opened it so that the Bodhisat might pass it without interruption ; to its right is seen the head of the charger Kanthaka with the mutilated standing figure of Chandaka. The Blessed One is seen in the robe of a mendicant, and is looking for the last time at the city before his departure with a resolve to attain Buddhahood for the emancipation

of the world from the bondage of miseries. At the top is seen the flying figure of a *deva*. The architrave is carved with a serrated device.

A (d) 4 A broken slab (1'-4¾" × 11½") showing fragments of
312 two arched representations containing scenes from Buddha's life. He is represented as sitting under a tree on a raised platform carved on its face with the *chaitya* windows shown in the hollows of flowing wavy lines ; on the right stand four figures with mutilated hands, three of them being encircled with aureoles : these are evidently the figures of the *devas*. In the compartment above we see the head dress of Buddha placed on a cushioned chair the legs of which resemble those of an Indian *charpoy* of the present day. The moulding separating the arches shows an ornamental serrated pattern ; it appears from the ornamental device near the base of the slab that there was another arch below carved on a different slab in continuation of this.

A (d) 5 A parabolic fragment (1'8" × 1'-7½") much weathered
315 containing three arches starting from the same springing points and forming three compartments, the lowest of which depicts the scene of Buddha's birth in the Lumbini Garden situated between the cities of Kapilavastu and Koli to which the inhabitants of both the cities used to go for recreation. Mahamaya is shown as grasping the branch of a *Sal* tree with her right uplifted hand with the child, the Bodhisattva issuing forth from her right side ; the attendant on her right side, probably the Maha Brahma is about to receive the child ; the two other figures behind him are probably the guardian *devas*. The three figures on the left hand side are her female attendants with whom she entered the garden in state. The central compartment is much weathered and shows the Wheel of the Law upon a cushioned

pedestal flanked by the standing figure of a devotee on each side. In the uppermost compartment the figures are weathered beyond recognition ; below the apex is the standing figure of Buddha flanked by a row of three standing figures on each side. The space above bounded by the carved band on the outer edge of the fragment was sculptured. but owing to its having worn badly nothing can be made out now. The slab shows in alto-relievo the figure of a two storeyed *chaitya* on the right hand side ; that on the left hand side has disappeared. It is provided with 6 tennons (one of which is broken) on its outer edge for fixing it in the mortise holes of an opening.

A (d) 6 A fragment (1'-2⅝") of a slab containing two panels,
323 one above the other. The upper panel shows three standing figures two of which are badly weathered ; the remaining one is in a fair state of preservation. One of these is the bearded figure of a Yaksha holding a staff in the posture of moving. The central figure has the prominence on his head characterising the Bodhisat or Buddha. On the extreme right is the circular shaft of a half pilaster without the capital, but with the base showing the fillet and torus mouldings. The lower panel contains four figures meant for a composition the central part of which must have been towards the left. Two shaven figures of monks are noticed. A female devotee in the background with folded hands and holding something between the palms is noteworthy. On the left of the first row is seen the muscular Devadatta in his usual dress, and holding up in his left hand a club which is much mutilated. On the extreme right of the panel is the half pilaster with a Corinthian capital surmounted by the usual top piece carved with a serrated device which may be treated as the upper element of the capital. The

frieze over this shows notches at regular intervals, these roughly representing the triglyphs of the Grecian Order. The cornice between the panels shows the petals of a lotus.

A (d) 7 A fragment (3¼″ × 6⅛″) from the body of a *stupa* as
327 appears from the inclination of the sides. The panel at the top showing the Buddhist rails is broken ; the panel below shows a row of three moving figures carrying offerings ; they are draped and jewelled. The moulding projecting from the floor separating the two panels shows the acanthus leaf representation.

A (d) 8 A fragment (9″ × 1′-2¼″) of a slab containing the
328 figures of Buddha and three devotees. The figure of Buddha seated on a dais under a tree is badly mutilated. The nimbus is visible ; the left hand is crossed and rests on the lap. The outer face of the dais is carved with two scrolls, one above the other. The three draped figures on the left are those of devotees standing with folded hands. They have the protuberance on their heads.

A (d) 9 A fragment of a slab (10⅞″ × 7⅜″) forming probably
307 the jamb of a door or window, or any other recess or opening. It shows three panels containing figures of *dhyani* Buddha seated on cushions and flanked by a devotee on each side ; on the left is a narrow recess containing the figures of devotees with folded hands ; the space on the right is carved with nice scroll-work of a foliage pattern. The central panel is flanked by half pilasters with composite capitals ; the architrave over each of the panels shows the disc and bead ornament in regular succession, the latter being rather elongated.

A (d) 10 A broken slab (max. width 9¼″ × max. height 11″)
310 showing on the left a low pillar carrying a couchant ram with long curved horns and a human figure

standing in front with folded hands. The head of the figure is broken. The loose upper garment showing folds is thrown over the left shoulder, the right one being bare. The meta tarsus of the left foot is shown unnaturally wide, and the toes are represented clumsily.

A (d) 11 A broken fragment (9″ high) of a slab showing three
313 seated figures and two trees representing a forest scene, apparently the *Mrigadava* where the Blessed One preached to his erstwhile disciples after attaining enlightenment. The leaves of the tree on the extreme right are nicely shown with their veins.

A (d) 12 A triangular fragment of a slab containing four
332 mutilated figures three of which cannot be identified owing to their being damaged. The jewelled figure on the extreme left projecting boldly from the slab is in *Katihasta* pose, the right hand holding a long spear with the upper part of the body bare. The figure wears a torque, and a scarf passing athwart the breast from the left side.

A (d) 13 A fragment (1′3¼″ × 5⅜″—max. height) of a panel
317 containing five headless figures. Buddha is seen on the extreme left seated on the corolla of a fully expanded lotus ; next comes a bejewelled and draped figure seated on a rather high seat in *sthitasana mudra* with the two feet resting on the ground. The three figures next to the preceding one rest on lotus seats and are in the pose of *dhyana* with the two upturned palms placed crosswise ; they are draped and wear ornaments. The fragment of the aureole behind the figure on the extreme right is visible ; the central one of these three figures wears a sacred thread.

A (d) 14 A broken slab divided into three recessed rectangular
316 panels containing mutilated figures. On the extreme left is seen a standing figure (probably a female) in

Katihasta pose, the right hand holding something circular with an elongated point (probably a conch shell) ; it is flanked on the left by the vase-shaped base of a pilaster now broken off. In the central panel is noticed a female figure standing on a vase-shaped pedestal in *tribhanga* pose with her right hand touching the hip and the left hand raised and resting against the side wall ; in the panel on the extreme right is seen a well-draped standing male figure.

A (e)—ARCHITECTURAL AND MISCELLANEOUS.

A (e) 1 The figure of *dhyani* Buddha (8⅛″ × 8″) draped to the
333 neck and seated under a tree on a raised platform.
Plate II It is flanked by two shaven figures of devotees on each side. The panel is bounded by two pilasters of Corinthian capitals with straight tapering shafts carved with the characteristic discs in the centre and a high base containing the torus moulding ; the corbels below the architrave and over the capitals are noteworthy. The architrave showing serration supports the modillion cornice. The pedestal of the panel has its outer face carved with a lozenge-shaped device.

A (e) 2 A broken slab (11⅜″ × 7″) showing the aisle and nave
335 representation of a *chaitya* hall. The vault of the
Plate II nave is broken, and the semi-vaults of the aisles are shown as springing from the very floor ; the semi-vault on the left-hand side is much damaged. In the nave is seen the *dhyani* figure of Buddha seated under a tree on a raised platform flanked by two standing figures of devotees with folded hands ; the semi-vaults contain the figures of devotees. The architrave on the nave shows lattice-work. This vaulted representation evidently surmounted a separate piece showing a hall as will appear from

the Corinthian capital device carved on the projection from the floor of the vault.

A (e) 3 The right half of a panel (1'-10¼" × 7") showing neatly
314 cut square rebates running all round except the base. The panel is meant to represent the doorway. It contains three figures one above the other, purporting to represent them as following one another. The lowermost one is a bejewelled Buddha with his head encircled by an aureole and holding a bowl in both the hands ; the two figures that follow are standing with folded hands.

A (e) 4 A fragment (11" × 5") of a slab. The narrow panel on
322 the left hand shows a cylindrical tapering column
Plate II with a vase-shaped base resting on a tier of tiles. On the right of the fragment is seen Buddha seated on a pedestal and forming the centre of the composition ; on his right is a kneeling figure with his hair tied in a knot ; one of the two standing figures nearby, the upper parts of whose bodies are broken, holds a *kamandalu,* or a water pot.

All the above specimens of the Gandhara Sculptures were presented by Maharaja Sir Manindra Chandra Nandy, Kt. K.C.I.E.

MATHURA SCULPTURES.

MATHURA SCULPTURES.

B (a)—MATHURA SCULPTURES.

B (a) 1 An irregular slab (max. height, 1′-3¼″ × 7¾″) of red
392 sandstone containing a fragment from an image of a devotee with clasped hands ; one of the hands shows four bracelets of different patterns ; the one farthest from the wrist shows interlaced bands, that next to it is carved with a spiral representation, its two long straight terminals meeting each other ; the next one shows a series of circular discs with a thin threadlike projection in the centre, the one next to the wrist is plain.

From Kankali Tila, Mathura.
Presented by Babu Pulin Behari Dutt.

B (a) 2 A bull's head in red sandstone (7⅜″).
393 *From Mathura.*
Presented by Babu Pulin Behari Dutt.

B (a) 3 The head (4″) of an image in mottled red sandstone
394 showing the coiffure on its right side. The neck does not exist.

From Mathgram, Mathura.
Presented by Babu Pulin Behari Dutt.

MAGADHA SCULPTURES.

MAGADHA SCULPTURES.

C (a)—BUDDHA IN BHUMISPARSA MUDRA.

C (a) 1 A headless image of Buddha in the round in black
270 stone (1-11″ × 1′-10″) seated cross-legged on a full-blown lotus (*mahambuja pitha*) in the *Bhumisparsa mudra* or the earth-touching posture with the right hand lying on the leg near the knee and pointing downwards. This posture of touching the earth represents the Buddha's temptation by Mara, the Evil One and his subsequent *sambodhi* at Gaya. The right arm of the image up to the wrist and the left hand are broken off. The soles are carved with lotus in the centre, the usual marks on the neck are visible ; the lower garment, or *antaravasaka* is spread on the seat in a fan-like form. The end of the scarf covering the left side of the body and hanging over the breast is nicely carved. The second toe projects beyond the big toe.

From Bhagalpur.

Presented by the late Shibshankar Sahai.

C (a) 2 A crowned and bejewelled image of Buddha in *bhumi-*
185 *sparsa mudra* (1′-7″ × 12″) seated under a tree (Ficus
Plate III religiosa) on a full-blown lotus (*mahambuja*) resting on a *simhasana* (*bodhimanda*) with a sheet or curtain hanging in front (c. f. $\frac{\text{C (a) 3}}{5}$). A horse-shoe nimbus simulating flames on its edge springs from behind the image ; below it is the architrave of an opening in the background flanked by two rectangular pillars terminating in pointed finials just over the two ends of the architrave. The crown or *mukuta* has projecting pieces called *puritas* at regular intervals and the beaded *siro-*

bandha. The image wears a jewelled torque with the central pendant. The pedestal has its face on the left side carved with the figure of a devotee holding a garland ; to the right of the lotus is noticed the weathered figure in *atibhanga* pose of Mara, the Evil One holding a bow in his left hand. The main image is surrounded like the previous one by scenes of some principal incidents from the life of Buddha. Starting from the left hand side of the observer we come across at the bottom the birth-scene of Buddha, Mahamaya being attended by a Deva (Maha Brahma) on her right to receive the child issuing from her right side ; above it is the scene of the Sermon at Benares ; higher up is the scene of the taming of a mad elephant let loose at Rajagriha by Devadatta for the destruction of the Blessed One. Buddha is standing in *tribhanga* form with a human figure on either side (Devadatta and his associate) and an elephant on his left. At the top of the slab is the scene of Nirvana with a mourner on each of the three sides ; the one in front having his back turned towards the observer. The relief of the finial of a *stupa* is seen in the background behind the couch.

The next scene on the right is that of Buddha's conversion of the robbers sent by Devadatta for his destruction ; the one below it is the Sermon at Benares. The Dhyani Buddha at the bottom is represented with an alms-bowl.

The stone is whitish and is much weathered.

N.B.—The slab is inscribed at the base.

From—Bodh Gaya.

Presented by—Babu Rakhaldas Banerji, M.A.

C (a) 3 A slab containing an image of Buddha in *Bhumisparsa*
5 *mudra* (height 12″-base 8″) with its head broken off. From behind the head springs the horseshoe nimbus with a beaded border. The image is seated under

the *bodhi* tree on a full-blown lotus (*mahambuja*) resting on a *simhasana* seat supported by lions represented at the two ends. The back of the figure rests against a rectangular piece springing from the seat and carved with diamond, or lozenge-shaped figures and surmounted by the peaked or triangular floral devices at the two ends. A piece of cloth resembling a curtain and depicting its folds hangs in front of the pedestal. The image is surrounded by reliefs of some principal incidents from the life of Buddha ; starting from the left hand side of the observer we come across the birth scene of Buddha ; for want of space the *devas* and the attendants of Mayadevi except a small figure could not be shown ; higher up is represented the scene of Buddha's journey to Benares after enlightenment ; next comes the scene of the Sermon at Benares, or the *Dharma chakra Pravarttanam* or the turning of the Wheel of the Law, which is shown on the pedestal of this relief flanked by deer. At the top is represented *Mahaparinirvana* : behind the relief is seen the top of a *stupa* representing the enshrining of the relic of Buddha ; next is repeated the scene of the Sermon at Benares ; below it is represented the standing figure of Buddha in the act of conferring boon or blessing with a small figure of an elephant on his right side. It perhaps represents the incident of the taming of a mad elephant sent by Devadatta for the destruction of the Blessed One (vide $\frac{C\,(a)2}{185}$). In the next scene at the bottom on the left hand side Buddha is shown as sitting on *sthitasana* on a cushioned seat with an alms-bowl in hand. This is the only figure of Buddha having no nimbus, all the rest having rectangular aureoles starting from the base and surmounted by a semi-circle.

From Behar, (Patna).
Presented by Mrs. C. F. Jones.

C (a) 4 A slab (7½" × 7½") containing a bejewelled image of
6 Buddha in *bhumisparsa mudra* seated on a lotus *(mahambuja pitha)* and flanked by two Bodhisattvas (Lokenath and Maitreya) resting on two small lotuses springing from the main stalk below the central figure. The background is carved with scrolls and rosettes. The head of the image is broken off. The figure of Bodhisattva on the left side of the observer holds the stem of a full-blown lotus in his left hand, and the right hand hangs down in the pose of conferring a boon ; that on the right side raises in *abhanga* pose his right hand in the attitude of granting security, and the left hand is held down grasping the thin slender stalk of a small flower, probably Nagakesara. The figure accordingly represents Maitreya. These two figures have elliptical aureoles behind with a beaded border. The two Bodhisattvas wear torque, armlets, bracelets, *mukuta* with *puritas* and *sirobandha* (fillet) and a girdle (*kanchi*) set with the central gem. They are draped with a lower garment up to the ankle, the drapery showing the folds : the scarf lays bare the right side as usual. A small figure of Amitabha Buddha is carved in front of the *mukuta* of the Bodhisattva on the left side (*i.e.*, Lokenath), and some mark (perhaps a *stupa*) is noted in the corresponding part of the *mukuta* of the figure on the right side.

From Behar, (Patna).

Presented by Mrs. C. F. Jones.

C (a) 5 An image of Buddha in *bhumisparsa mudra* (9" × 7")
276 with the upper part above the navel broken, seated on a full-blown lotus (*mahambuja pitha*) resting on a *simhasana* (*bodhimanda*). The pedestal is carved at the left and right corner respectively with the figure of a devotee and a vessel containing offerings ; on the left hand side is depicted a monkey dancing as a human being (*gajahasta* pose). It is

perhaps the monkey who presented a pot of honey to Buddha at Vaisali and danced with joy at the acceptance of his offering. The story has been described by Hiuen Tsang ; according to him the incident took place at Mathura (Indian Antiquary, vol. ix., p. 114). This slab like No. $\frac{C(a)2}{185}$ was carved with the scenes representing the incidents from Buddha's life, one of which is still visible just over the monkey scene. In it Buddha is sitting in *sthitasana* with an alms-bowl in hand ; the fragment of another such scene is visible on the right side. Two figures, a male and a female, are shown on the face of the pedestal ; the male figure wears a *karanda-mukuta* and sits in *lalitakshepa mudra* with the right hand raised in *patakahasta* pose and the left one resting on the seat ; the female figure sits in an *atibhanga* pose holding something in her upraised hands.

From Bhagalpur.

Presented by the late Shibshankar Sahai.

C (a) 6
271
Plate III

A slab (1′-3½″ × 2′-2¾″) containing the alto-relievo figure of Buddha in the *bhumisparsa mudra* seated on a full-blown lotus (*mahambuja*) resting on a raised pedestal (*bhadrapitha*) carved on eiher side of the face with the figure of a horse carrying something pointed, probably the turban of Buddha. It is draped with the usual upper robe or *sanghati* showing its folds and laying bare the right side of the shoulder, breast and arms. The image has a horseshoe-shaped nimbus behind the head, its margin simulating flames and it being surmounted on both sides by the flying figures of *gandharvas* carrying garlands ; the nimbus is flanked below these by the projecting representations of *stupas* with the usual tier of htis, base, drum and dome ; the right hand *stupa* is much injured. On either side of the main image is seen the figure of *Sardula*

with horns and goggle eyes rampant upon a couchant elephant. Next to the Sardula is the rectangular pillar of a *torana* with a plain capital of cyma and fillet supporting an ordinary architrave ending with the usual terminals of the *sekhara* of a temple of the Indo-Aryan style, *e.g.*, *amlaka* (phyllanthus emblica). The right hand of the image is broken, the left one with the upturned palm rests on the lap. It has arched eyebrows, the usual *urna* and the curved lines on the neck ; the legs are drawn up crosswise. The hair is arranged in schematic curls turned in the counter-clockwise direction (*Dakshinavarta*) ; the protuberance on the head showing similar curls is rather high and pointed.

From Bhagalpur.

Presented by the late Shibshankar Sahai.

C (a) 7 A slab (2′-2″ × 2′-8½″) containing a mutilated image
15 of Buddha in *bhumisparsa mudra* on a lotus (*mahambuja pitha*) resting on a *simhasana* showing two lions at the two ends. The soles of the feet of Buddha are carved with rosettes ; the curls of hair run both in the clockwise and counterclockwise directions. The top knot into which the hair is gathered is not erect but inclined towards the back. The *torana* representation is shown in the background, the terminals of the architrave being formed by the *amlaka* finial of the temple of the Indo-Aryan style. The *architrave* is carved with a floral device and two conical devices resting near its ends. In place of the Sardula is noticed an ornament resembling drapery hanging from a pair of bands at the top of the rectangular shafts of the *torana* pillars, the capitals thereof representing a foliage with small spiral terminals. The nimbus of the back slab is broken at the top ; the *urna* on the forehead is noticeable. The image is draped up to the ankle, the scarf and the garment

showing the usual folds. The measurements of the image are noted below :—

(a) Width between knees ... 1'-5¼"
(b) Height from seat to crown ... 1'-5¼"

From Champanagar, Bhagalpur.
Presented by Mahashay Taraknath Ghosh.

C (b)—BUDDHA IN VYAKHYANA MUDRA.

C (b) 1 A slab (7½" × 8¼") containing an alto-relievo figure
231 of Buddha in *Dharma-vyakhyana mudra* with the legs drawn up cross-wise and seated on a full-blown lotus (*padmapitha*) in a small panel flanked by pillars having vase-shaped bases and supporting a trefoil arch, the spandrils and extrados of which show a decorative device of the foliage pattern. The slab is broken at the top at its right hand corner. Two of its edges are beaded ; a small figure of a devotee is carved on the left side of the base. The image is much injured, particularly its face, hands and legs.

From Behar.
Presented by Babu Surajlal Lahiri and Babu Krishna Chandra Rai Chaudhury.

C (b) 2 An alto-relievo figure in soft potstone of Buddha in
365 *vyakhyana-mudra* (4¾" × 7¾") seated cross-legged on a lotus with the cloth spread on the seat in a fan-like form ; the left knee of the image is broken. A curtain-like representation is carved on the face of the pedestal over which the lotus seat rests, it being flanked by a male and a female figure, probably the donor and his wife. The slab in the background with its curved top represents the aureole, its edges simulating flames ; next to the edges comes the beaded border ; the slab is surmounted at the top by an umbrella over the head of the main image which is flanked on either side

and at the level of its shoulder by a projecting *stupa* representation. The usual *urna* is noticeable on the forehead ; the arched eyebrows meet forming thereby a sinuous line.

Findspot unknown.
Purchased from the Collections of Raja Rajendralal Mitra.

C (c)—BUDDHA (MISCELLANEOUS).

C (c) 1
1
Plate IV.

An alto-relievo figure of Buddha standing in the *sama-padasthanaka* pose on a full-blown lotus, with a circular nimbus behind and surrounded by seven scenes from his life. The representation of flames by spirals on the edges of the aureole is graceful. Starting from the base of the left hand side we come across the birth scene. Mahamaya is standing under a tree (Sal tree—Shorea robusta) in the usual *tribhanga* pose, the right leg being bent. It may be noted here that the left leg of Mayadevi is bent is a similar scene in No. $\frac{C\ (a)\ 3}{5}$ Buddha is represented as coming out of the right side of his mother. Above this scene comes that of Buddha's journey to Benares ; higher up is the *dharma-chakra pravarttana* scene, or the turning of the Wheel of the Law in the Mrigadava or the Deer Park. The pedestal of this scene is carved with the figure of a wheel flanked by a deer on either side. On the top of the slab near its apex is the scene of *Mahaparinirvana* ; next to it on the right hand side comes the scene of *bhumisparsa mudra* ; lower down is represented the submission at Rajagriha of the mad elephant sent by Devadatta, the wicked cousin and kinsman of Buddha for the latter's destruction ; lowest of all is depicted the scene of his receiving the alms-bowl. An inscription at the base in

characters of the 9th cent. A.D. contains the usual Buddhistic formula.

From Behar, Patna.

Presented by Mrs. C. F. Jones.

C (c) 2 A fragment (10″×9½″) containing the figure of a
2 crowned and bejewelled Buddha in a trefoil arched recess. The head only exists, the rest being broken off. The head, again, is much weathered ; the crown is peculiar ; the *puritas* in the centre, both in front and at the rear of the crown, are connected together presenting thereby the appearance of a ridge piece ; the beaded *sirobandha* or the fillet is noticed ; the figure wears the small ear-rings or the *karna kundala* and the *karnapura* at the top of the ear. It has a horseshoe-shaped nimbus behind, its outer edges simulating flames ; the usual *torana* representation is noticed in the background. The top of the arch is carved with the ornamental device of rich foliage issuing from the back of two human figures with the legs of birds (*kinnara and kinnari*) resting on the capitals of the pillars near the springing points of the arch and terminating in a *kirttimukha* ; the *kinnari* is playing on a stringed instrument. The top of the slab is carved with three small panels surmounted by trefoil arches and flanked by the pilasters of vase-shaped bases. The central panel contains the figure of *dhyani* Buddha, those on the two sides containing the standing figures of Buddha and Maitreya. The left hand figure holds in his left hand the stem of a small four-petaled flower, probably *Nagakesara*, and his right hand is held down in the pose of granting a boon. This figure may accordingly be taken as Maitreya, the "Messiah" of the Buddhists. The right hand of the right hand figure is in the pose of granting protection and the left hand is meant for holding the hem of the garment, it being the usual

pose in such cases. These three panels are separated by two recesses or small panels containing raised platforms supporting *dharmachakra* which is represented on the back wall. The dentils separating the upper from the lower storey are noteworthy.

From Behar, Patna.

Presented by Mrs. C. F. Jones.

C (c)3 A small standing figure of Buddha in fine-grained
348 yellowish grey sandstone (mid. width 1⅝″ × 3⅞″) in *tribhanga* pose in an arched recess, the right pillar of which is broken. It was evidently a votive image.

From Behar, Patna.

Presented by Mrs. C. F. Jones.

C (d)—BODHISATTVA IMAGES.

C (d) 1 A slab (1′-1⅛″ × 1′-7½″) containing an alto-relievo
400 figure of *Padmapani Bodhisattva* seated on a full-
Plate V blown lotus (*padmapitha*) in *lalitakshepa mudra* with his right hand in the pose of conferring a boon (*varada*) and the left one (mutilated) holding the stalk terminating in a full-blown lotus and a lotus bud. The centre of the image is carved in the round. In the background is noticed the cinquefoil arch resting on pillars having reel-like shafts, it being carved beyond its beaded border with the representation of flames ; higher up is seen the line of hoods of serpents or *nagas* with trees and flowers at intervals. On the left of the arch is seen the figure Bodhisattva Simhanada Lokesvara sitting in *sukhasana mudra* on a lion ; his hands are in *vyakhyana mudra* ; on the right is noticed the figure of seated Buddha in the same *vyakhyana mudra*. The circular aureole of the main image with the concentric rings of beaded border and flames is depicted in the background. The image is draped from the waist to the ankles, the garment showing

the folds clearly ; a richly carved scarf passes over the body. It wears richly worked ornaments, *e.g.*, armlets, anklets, torque of three strings of beads, a jewelled belt and a double Brahminical cord of beads ; the hair is tied by a jewelled fillet. It wears a *jatamukuta* with the *puritas* ; in front of the *mukuta* is seen a small weathered figure (Amitabha Buddha). The curling locks fall gracefully on the shoulder. The usual *torana* representation is seen in the background : the architrave is very simple carrying at its ends conical pieces depicting a decorative device of the foliage pattern. The image is flanked by the female figures standing on full-blown lotuses ; the figure on the left hand is two-handed, and is that of *Tara* holding the lotus stalk (*neelotpala*) in her left hand, the right one being held down in the *varada* pose : that on the right side is four-handed, and wears a *jatamukuta* ; it is Bhrikuti Tara. Its right upper hand is raised up above the level of the head in the pose of granting security (*abhaya*) and holding something which cannot be identified ; the left upper hand holds something like a *trisula* or trident ; the right lower hand touches the breast, and the *left* lower hand holds a water pot (*tridandi kamandalu*) ; between this figure and the main image is noticed a seated dwarfish figure (Is it Hayagriva?). The face of the pedestal is carved on the left with Suchimukha, his pointed face being turned upwards towards the right hand of the Bodhisattva who out of compassion is feeding the *preta* with the nectar flowing from his hand. It may be noted here that the body of the *preta* is not emaciated as described in the *sadhana* (*atikrisam atisitivarnam suchimukham*).

From Purulia.
Presented by Rai Saheb Apurbakrishna
Chaudhury.

C (d) 2 A slab (11″ × 8¾″) arched at the top containing an
183 alto-relievo figure of Padmapani Bodhisattva, the part below the navel being broken. The aureole which is inscribed is semi-elliptical, the edges simulating flames. The image wears a *jatamukuta* having in front the seated figure of Amitabha, and a jewelled torque, elaborate armlets and bracelets. On the slab is carved a *stupa* on either side of the head of the main image. A full-blown lotus projecting in bold relief is carved on the back slab ; its stalk being held in the left hand by the Bodhisattva.

From Bodh Gaya.

Presented by Babu Rakhaldas Banerji, M.A.

C (d) 3 A crowned and bejewelled image of Bodhisattva
180 (8″ × 6″) probably *padmapani*) ; the lotus held in the left hand is visible. It is a standing figure with the hands and legs broken off. The crown is rather peculiar ; the *puritas* in front and at the rear are connected together presenting thereby the appearance of a ridge piece (c.*f.* C (c) 2/2). The arched eye-brows meet at a point ; the *urna* on the forehead is visible. The image wears *karna-kundala, karnapura* and torque.

From Bodh Gaya.

Presented by Babu Rakhaldas Banerji, M.A.

C (d) 4 A small alto-relievo standing image of Padmapani
347 Bodhisattva (1½″ × 2⅛″) in blackstone in a graceful
Plate VI pose of *Abhanga,* with the right hand held down in the gift-bestowing posture and the left hand holding a full-blown lotus springing from a long stalk. The image is ornamented ; it has on its person armlet, torque and a *kundala* or circular ear-ring. The edges of the back slab representing the aureole show the flames. The image does not stand on a lotus

as usual. The headdress is slightly broken, otherwise it is in a good state of preservation.

N. B. The image is inscribed on the back.

Findspot unknown.

Presented by Babu Arnabakumar Ganguly.

C (d) 5 An alto-relievo figure of Padmapani Avalokitesvara
264 (6¼″ × 8½″) seated on a full-blown lotus (*mahambuja*) in *Lalitakshepa Mudra* (*i.e.* left leg drawn
Plate VI up and the right leg raised) with the right hand resting on the knee-cap of the right leg in *lolamudra*, *i.e.*, the *mudra* of ease, and at the same time in *chinmudra*. The right hand rests on the seat holding the lotus springing from a stalk, a portion only of the latter being visible. The image is richly ornamented ; it wears armlets, bracelets, anklets, torque and spiral ear-ring. The body is bare upto some distance below the navel. The hair is held by means of a jewelled *sirobandha* or fillet and is divided in three braided locks, which are peculiar. The back slab which is curved at the top represents the nimbus and is broken on the right hand side ; its edges simulate flames ; the central image is flanked by a projecting representation of a *stupa* on its right side. The corresponding portion on the left side was probably occupied by a lotus which is now broken.

N. B.—The image is inscribed on the reverse.

Findspot unknown.

Purchased from the Collections of Raja Rajendralal Mitra.

C (d) 6 An alto-relivo figure of Padmapani Avalokitesvara
366 in soft potstone (3½″ × 5″) in *Lalitakshepa mudra*
Plate VI in exactly the same pose as the previous figure and in many respects similar to it. Though it is ornamented like the latter its posture of sitting is

more graceful, the head being a little inclined on one side. The right hand is exactly in the same pose as the previous figure, the characteristic *chinmudra* being distinctly visible. The hair is tied up in the form of *jatamukuta* resembling a *stupa* as it were in some respects ; in front of the head-dress is noticed a small representation of a *stupa*. It wears a Brahminical thread ; the image is in a perfect state of preservation, and both the representations of the *stupa* and lotus on the right and left of the image respectively stand out in bold relief. It has no aureole, and the lotus on which it sits shows the petals too indistinctly.

Findspot unknown.

Purchased from the Collections of Raja Rajendralal Mitra.

C (d) 7 A small image of Bodhisattva Avalokitesvara (4½″ × 6⅞″) with twelve hands standing on a full-blown
9
Plate VII lotus resting on a *bhadrapitha* and with a seven-headed serpent canopy overhead with an attendant Bodhisattva figure in *tribhanga* pose on each side ; it is carved in the round from the breast downwards up to the feet. A small figure of Dhyani Buddha Amitabha over the serpent canopy shows that the image belongs to the Lokenath class. The back slab does not show the aureole ; there is a raised fillet near the edge of the slab which makes the background prominent. The attendant figures already referred to are in *Katihasta* pose. Their headdress carrying a *chakra* (evidently the Buddhist wheel of the Law) is peculiar ; it is noticed on the head of the right hand figure only, that on the left hand one being broken. The main image wears a *kiritamukuta* with the *puritas* and *sirobandha*, *kundala* (ear-ring), torque, armlets and bracelets. The general features of the image seem to be derived from the ideal Vishnu image.

The arched eyebrows meet and form a sinuous wavy line. The girdle at the waist is simpler than usual. The right uppermost hand rests against a full-blown lotus, and is in *varada mudra* ; the corresponding hand on the left is broken. The pedestal is carved on either side with the figure of a devotee kneeling with folded hands. This form of Avalokitesvara is very rare and as such this image has a unique value ; a brief reference to the twelve-handed Avalokitesvara is met with in Karanda Vyuha.

From Sonarang, Vikrampur, Dacca.
Presented by Babu Jogendranath Gupta.

C (d) 8 A rectangular slab (1′-1⅜″ × 1′-10⅞″) containing an
16 alto-relievo figure of Bodhisattva Manjusri, the God
Plate V of Learning and a very important divinity of the Mahayana sect seated on a full-blown lotus in *sukhasana mudra.* The image wears a *mukuta* of peculiar shape encircled by the *puritas* ; the hair is tied by an ordinary fillet ; the twisted locks of hair fall gracefully on the shoulders. It has no nimbus, and the background hollowed out in the form of a trefoil-arched recess is plain ; it has a small elongated *urna* on the forehead. There is no scarf covering the body which is accordingly bare in its upper part. The garment reaches a little below the knee. The image wears a torque set with a jewel in the centre (*madhyamani*), and nicely carved armlets, ordinary bracelets, anklets, ear-rings (*karnakundala*) and *karnapura* ; it has also a double cord of Brahminical thread. The right hand touches the knee and is in the *varada* pose ; the left one has its palm turned away from the observer in the pose of holding the stalk terminating in a partially expanded lotus (*neelotpala*) on the left side of the image ; a book supporting a sword rests on the

lotus. The seated figure on the left of the image is probably that of Yamari or Yamantaka, as he is considered to be the left hand attendant of Manjusri. The left hand of this attendant figure is noticed in *chinmudra*. We do not find the figure of Akshobhya on the head of Manjusri in the front of the *mukuta* as met with in some images.

From Maldah.

Presented by Raja Rao Jogindra Narayan Rai Bahadur, C.I.E.

C (e)—IMAGES OF TARA AND HER ATTENDANTS.

C (e) 1 A slab (2′ × 3′-6″) containing a richly bejewelled alto-
269 relievo figure of Tara in blackstone seated cross-
Plate VIII legged on a lotus seat (*padma pithika*); both the hands with the swelling breasts are broken off, and the face is badly mutilated. The upper part of the slab on the left hand is broken. The piece of cloth worn by the image is richly embroidered. The hair is dressed and tied up in a top knot at the back with its face carved, some locks of hair falling gracefully on the shoulder and near the breast. The image wears *karnapura, kundala, bahukirtti, kanthahara* of beads, a torque, *nupura* or anklet, and a jewelled girdle or *kanchi*. It has on its person a jacket, a scarf round the breast and the left shoulder. The upturned soles of the feet are carved with rosettes. The tassel hanging from the girdle is shown resting on the seat like a lotus stalk. The image has a horseshoe-shaped nimbus in the background, its edges show lotus leaves; the moulding next to the edges resembles a beaded rope tied at intervals by a lozenge-shaped device. Though the hands are broken, the one on the right side was in the pose of conferring a boon, and that on the left in the pose of holding a stalk terminating in a half blown lotus (*neelotpala*). It is flanked on

the right by a female figure in *lalitakshepa mudra* with its right hand in the attitude of imparting security (*abhaya*), and the left hand holding a stalk ending in a full-blown lotus ; higher up there is another big lotus much injured. This figure appears to be a repetition with slight modifications (i.e., right hand in *abhaya* pose) of the main image of Tara, though the usual attendant figure on the right of Tara is Marichi, the goddess of Dawn. This is not very uncommon (c.*f*. Major Kittoe's Drawings, Vol. I, no. 113, pl. 13). On the left side of the main image is also seen a female figure rather squat and corpulent in *lalitakshepa mudra*, holding a sword in the right hand, the left hand and the head being mutilated. It is the fierce Ekajata with a protruding belly (*lambodara*) ; as the left hand is broken it cannot be said if she held a skull. The feet of the female figures are clumsily worked ; they have halos behind them, but they are dissimilar. The pedestal is carved with the figure of devotees and musicians. The first two figures on the left hand side are those of the Naga king and queen ; the latter has a single hood as usual over her head and holds a cup containing offerings for the god ; a small hood of a serpent is depicted at the rear of the headdress of the bearded king sitting in a kneeling posture with folded hands. The projecting face of the pedestal in the centre contains a group of three female dancing figures, two of whom are playing on musical instruments ; the central one of this group is dancing in the *lolahasta* pose. The six figures on the left hand side are devotees, the four larger out of these six figures are *naginis*. The edge of the slab simulates flames and the moulding next to it resembles a beaded rope tied at intervals by an ornamental lozenge-shaped device. A Gandharva carrying a garland with his consort is shown at the right hand corner of the top ; the background

of this scene is carved, and the gracefully wavy lines forming the edges of the carving are symbolic of the clouds through which the Gandharva is flying.

From Bhagalpur.
Presented by the late Shibshankar Sahai.

C (e) 2 A slab ($3\frac{3}{8}'' \times 7\frac{1}{4}''$) containing the figure of Tara
184 seated on a *padmapitha* in *Sukhasana mudra* in a recess surmounted by a trefoil arch supported by straight, rectangular pillar incised with the vertical lines each. The spandrils and extrados of the arch are decorated with a foliage representation terminating in a pointed floral device. The right hand of the image is in *varada* pose, and the left holds a stalk terminating in a lotus shown on the side. The image wears a *jatamukuta* with *puritas*, *kundala*, *karnapura*, *valaya*, *kayura* and *nupura*.

From Bodh Gaya.
Presented by Babu Rakhaldas Banerji, M.A.

C (e) 3 A potstone slab ($5\frac{1}{8}'' \times 6\frac{1}{2}''$ max. height) carved at
7 the top containing the alto-relievo figure of Shyama
Plate VI Tara richly bejewelled and standing in a graceful *tribhanga* pose holding in the left hand a stalk terminating in a partially blown lotus. It wears torque, necklace, ear-ring, armlet and girdle. The upper part of the body is bare for some distance below the navel. The headdress of the figure is rather peculiar. The central peak with the *puritas* surmounting it and the pieces projecting out on both sides are worth studying. A full-blown lotus with buds flanks the image on her right side.

N.B.—A short votive inscription is incised on the top of the back slab.

From Behar, Patna.
Presented by Mrs. C. F. Jones.

C (e) 4 A coarse-grained slab of sandstone (6⅛″ × 9⅜″) con-
8 taining an alto-relievo figure of Shyama Tara with
Plate VI heaving breasts in *sukhasana* (one leg dangling down and the other crossed) with the right hand touching the knee in *varada mudra* and with the left hand holding the stalk from which springs a lotus not yet full-blown. The image is flanked on the right by a *stupa* representation at the level of the shoulder, the corresponding portion on the left hand side being occupied by the lotus already referred to. The nimbus is not carved on the back slab which is carved at the top.

N.B.—A short votive inscription has been incised on the pedestal.

From Kukkutapada Giri.

Presented by Babu Rakhaldas Banerji, M.A.

C (e) 5 A broken fragment (4¾″ × 7½″) of a slab containing
181 a female attendant figure of a larger image ; its feet are broken off ; it is standing in a slightly *tribhanga* pose with the right leg stepping forward ; it wears a jewelled torque, kundala, armlets, bracelets and a garland. It is difficult to identify the image. From the headdress resembling the skin of an animal with two legs hanging, the figure may be taken as Bhrikuti Tara ; but the principal points against this supposition are that the right hand in this case holds a flywhisk and the left hand placed horizontally against the body above the navel carries something resembling a bowl. In the case of Bhrikuti Tara the right hand is in the *varada* pose and the left holds a water pot or *kamandalu* (*tridandi kamandalu*). The image may also be identified as Ekajata, the attendant of Tara on the left side ; from its pose it is certainly the left hand attendant figure ; it has moreover a protruding abdomen (*lambodara*) characterising Ekajata ; the loin cloth of the figure is spotted resembling a tiger's skin in which Ekajata

is usually clad ; but the expression of the latter is fierce according to the *Sadhana* ; in this case however, it is not so. If the headdress be taken to be the hood of a serpent, the figure becomes a Nagini who is usually found to be the *chowrie* bearer of the principal image which is broken in this case.

From Bodh Gaya.

Presented by Babu Rakhaldas Banerji, M.A.,

C (e) 6 An inscribed pedestal of the *pancharatha* type contain-
272 ing the figure of Tara (probably) with the upper part broken and resting on a *mahambuja pitha.* The face of the pedestal is carved with a scroll of foliage device from which issue the richly worked stalks terminating in lotuses supporting the attendant figures of the goddess, the legs of the figure on the right only existing and the rest being broken off. Two figures, a male and female, form an inset of the spiral on the extreme right of the scroll.

From Bhagalpur.

Presented by the late Shib Shankar Sahai.

C (e) 7 An inscribed pedestal (1'-3¼ × 1'-3½") of the *pancha-*
273 *rathi* type supporting a *mahambuja* on which rests the image of Tara (probably) in *lalitakshepa mudra,* the upper part above her waist being broken. The goddess wears an embroidered cloth, a *nupura* and a long necklace of two beaded cords. The fragments of the feet resting upon full-blown lotuses of the two attendant figures flanking the main image are noticeable. The face of the pedestal is carved with a device of rich foliage and two attendant figures on two sides sitting in *lalitakshepa mudra* ; the beard of the pot-bellied figure on the right resembles a string of beads ; the left hand figure holds a sword and has his hands folded. On the extreme right of the pedestal is carved the figure of devotee

with pointed beard, and a rectangular *tilaka* on the forehead.

From Bhagalpur.

Presented by the late Shib Shankar Sahai.

C (f)—ARCHITECTURAL.

C (f) 1 A fragment (1′-7″ × 8″) of the door lintel of a temple.
186 The face is carved with the representation of trefoil arches resting on squat pillars of vase-shaped bases and surmounetd by a *sekhara* representation of the *triratha* type. The recess between the projecting temple representations shows a floral device. The *amalakas* of the *sekharas* though mutilated are clearly noticeable, the central pilaster of the *sekhara* being carved with a pointed leaf-like device showing a small circle as an inset. The shaft of the pillar supporting the arch shows a reel-like form. The arched recesses contain male figures in *sukhasana mudra* with their heads inclined towards the right ; the one on the left is crowned with a *kirita-mukuta* and holds something arching on his head. It is probably a stalk ending in a lotus held in the right hand which is mutilated ; the left hand holding the stalk rests on the knee. The figure in the arched recess on the right hand side holds a sword in the right hand, the left one resting on the seat. It is crowned with a *karanda-mukuta* ; both the figures wear ornaments and a sacred thread.

From Calcutta.

Presented by Babu Saradindunath Tagore.

C (f) 2 A fragment (1′ × 4″) of the pedestal of a Buddhist image
179 bearing the seven jewels possessed by the *chakravartis* or monarchs and therefore by the Buddhas. The jewels on the lowest fillet of the moulding are noted below *ad seriatim* from the left :—

(*a*) An elephant carrying something spherical.

(*b*) A seated figure in *lalitakshepa mudra* with his head bent towards the right holding a sword in the right hand and the left hand resting on the thigh.

(c) The Buddhist Wheel placed on a pedestal.

(*d*) A pot-bellied figure sitting in *lalitakshepa mudra* with the right hand resting on the knee in *lolahasta* posture.

(*e*) A lotus.

(*f*) A female figure sitting in *lalitakshepa mudra*.

(*g*) A moving horse with its front right leg raised and carrying something spherical.

Of the seven jewels noted above, the jewel of the woman, the jewel of the horse and the jewel of *Parinayaka* are the most important: they represent Yasadhara, the wife of Buddha, Kanthaka his horse and Chandaka his groom.

The mouldings noticed in this piece from below upwards are as follows :—Fillet (*upanam*), cyma (*padma*), fillet (*campa*), vertical recess (*cantha*), two fillets (*campa*), cyma (*capotam*) and fillet (*campa*).

From Bodh Gaya.

Presented by Babu Rakhaldas Banerji, M.A.

C (f) 3 A slab (width-1′-1½″ × 12⅛″ height) from the face of
143 the base of a *stupa* showing the characteristic five
Plate IX elements of the *adhisthana* or base of a temple of the Indo-Aryan style. The bottom of the piece, or the first element is carved with square rosettes ; the second and the third elements which are cyma and torus mouldings respectively are carved with the representation of an ornamental foliage, the fourth one with jewel-work, and the fifth element, or the topmost one is carved with reel and disc ornaments. In the recess between the fourth and the fifth elements are found *stupas* with the receding tier of htis in the small recess or panels surmounted by semi-circular arches and flanked by ordinary

rectangular pillars. In the centre there is a representation of *sekhara* temple of the *triratha* type of the mediæval period in an advanced form ; the *sekhara* shows eight *bhumis* and the crowning *amalaka* so clearly. In the sanctum of the temple representation is found the figure of Buddha in the *dharmavya khyana mudra*. Buddha wears a *mukuta* similar to that of figure $\frac{C (e) 2}{2}$ showing the *puritas* clearly ; he is bedecked with jewels including *karnapura*, *karnakundala* and the torque, the ornaments not being compatible with the *asana* and the incident that the scene depicts. In a recess with slanting side on the *sekhara* portion of this temple representation is seen the standing figure of Buddha in the *varada* pose ; unlike the pillars of the niche at the bottom having vase-shaped bases, this niche has no pillars supporting the arch.

From Bodh Gaya.

Presented by Babu Jogendranath Gupta.

C (f) 4 A trapezoidal slab (mid. width-11½" × 1'-3") from the
4 base of a votive *stupa* showing the characteristic
Plate IX five elements as in $\frac{C (f) 3}{143}$; but the order of the figures of Buddha is reversed in this, *e.g.*, the standing Buddha in the *varada* pose is found in the lowest niche in the second and third elements from the bottom, and the *dhyani* Buddha with an almsbowl in the topmost niche ; the representation of the *stupas* in the recess between the fourth and the fifth elements is wanting here ; it has been replaced by the representation of lotus. The pillars supporting the arches of the niches have vase-shaped bases, capitals of partially expanded lotus.

From Behar, Patna.

Presented by Mrs. C. F. Jones.

C (f) 5 A votive *stupa* without the base and made of cross-
370 grained stone (height-9" × diameter of the base-6") ;

the fragment of the neck of the *stupa* exists. The details are nearly similar to Nos. $\frac{C (f) 7}{17}$ and $\frac{C (f) 6}{182}$. The niches on the four faces of the drum contains the figures of the seated Buddha in the following poses—*bhumisparsa mudra, dharmavyakhyana mudra, dhyana mudra*; the second *mudra* has been repeated.

From Patna.
Presented by Babu Rakhalraj Rai, M.A.

C (f) 6 A votive *stupa* (base—$3\frac{3}{4} \times$ height $6\frac{1}{6}''$) up to the top
182 of the dome in a much weathered state ; it is made of cross-grained standstone ; it is exactly similar to No. $\frac{C (f) 7}{7}$ except that the niches on the four faces contain the figures of the seated Buddha, in the following poses :—*Bhumisparsa mudra, varada mudra, dhyana mudra,* and the *lalitakshepa mudra* ; the position of the left hand in the second of the four poses is rather peculiar.

From Bodh Gaya.
Presented by Babu Rakhaldas Banerji, M.A.

C (f) 7 A small votive *stupa* (height from base to the top of the
17 drum—$4\frac{1}{4}'' \times$ width of the base—$3\frac{1}{2}''$) : the four faces show recesses with arches containing the seated figures of Buddha in *bhumisparsa mudra, dharmavyakhyana mudra* and *dhyana mudra* with an *almsbowl*. The second *mudra* as noted above has been repeated. The neck of the *stupa* is much injured and the *htis* are wanting.

From Bodh Gaya.
Presented by Babu Shib Chandra Seal.

C (f) 8 A fragment (chord of the base—$9\frac{3}{8}''$; height of the
142 chord at base—$4''$; height of the piece—$8\frac{1}{2}''$) from
Plate IX the drum of a vortive *stupa*. It is divided into four

concentric panels containing the seated figures of *Dhyani* Buddha.

From Bodh Gaya.

Presented by Babu Jogendra Nath Mitra.

C (f) 9 A fragment (5¼″ × 4¾″—height) from the drum of a
152 votive *stupa* containing two tiers of *dhyani* Buddhas seated cross-legged in the panels, each panel containing six such figures. There is a narrow recess between the panels.

From Bodh Gaya.

Presented by Babu Jogendranath Gupta.

C (f) 10 A broken fragment from the upper part of a votive
146 *stupa* (6″ cube). The two contiguous faces at right angles are carved with the conventionalised form of the *chaitya* windows.

From Behar.

Presented by Dr. Sarasilal Sarkar, M.A., L.M.S.

C (g)—MISCELLANEOUS.

C (g) 1 A slab (1′-8¾ × 1′-6″) containing the right hand corner
275 above the nicely carved aureole of the Buddhist image. On the extreme left is seen the representation of a temple with a curvilinear *sekhara* of the Indo-Aryan style. The base is of the *triratha* type, and shows three mouldings with the torus in the centre ; both the rectangular and the *sekhara* portions with the top broken present pseudo-*pancharatha* forms. The central pilaster of the *sekhara* shows two decorative devices placed one above the other of a nicely carved design of foliage issuing out of a vase. The frieze above the architrave of the central rectangular portion is carved with the petals of a lotus. In the cella is enshrined the seated figure of Bodhisattva in *sukhasana* seated on a lotus with the right hand in *abhaya* pose, the left one holding a stalk terminating in a lotus carrying

something ; the head of the image is bent towards its right. The two cellas on the left are of the *triratha* form and are not surmounted by *sekharas* ; in the central temple is enshrined the figure of Bodhisattva wearing a *karanda-mukuta* with the right hand in *abhaya* pose and the left hand holding a stalk terminating in a lotus supporting something resembling a book, in which case the Bodhisattva is identified as Manjusri. The frieze above the architrave is carved with the petals of lotus. In the cella on the extreme left is seen the image of the Bodhisattva in *abhaya* pose and in *sukhasana mudra* wearing a *karanda-mukuta* and holding a lotus stalk in the left hand, the right hand being in the *abhaya* pose. The aureole of the main image shows three bands of moulding, the two outer ones showing richly worked foliage and the innermost one showing a series of lozenge-shaped rosettes alternated by circular ones.

From Bhagalpur.

Presented by the late Shib Shankar Sanai.

C (g) 2 A crude figure of a soldier holding a lance in one hand,
18 executed on a piece of red sand-stone (11″ × 7½″).

From Giribraja.

Presented by Babu Rakhaldas Banerji, M.A.

JAINA SCULPTURES.

JAINA SCULPTURES.

D (a)—JAINA IMAGES.

D (a) 1
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Plate X

A slab of blackstone (1′-11″ × 2′-5½″) containing the nude figure, belonging to the Digambara sect of the Jainas, of Santinath the 16th Tirthankara standing on *padmapitha* in *Samapadasthanaka* pose with the two hands held down straight and provided with a horseshoe-shaped nimbus behind. The pedestal is carved in the centre with an antelope, one of the forelegs of which is crossed resting on a lotus ; on the left of it is a devotee with folded hands. The nude image which is carved in *Sadatala* is flanked by two profusely ornamented *chowrie-bearers* in *katihasta* and *tribhanga* poses. The head of the figure on the right is broken off ; higher up are tiers on either side of seated figures one above the other representing the *navagrahas* or the nine planets ; there are five such figures on the right hand and four on the left. Starting from the left side of the observer, we find a seated figure with moustache and pointed beard at the bottom ; it is either Sukra or Brihaspati ; next comes the figure sitting in *lalitakshepa mudra* and holding a staff with a thick pointed end, probably a *gada* in the right hand ; it is Bhauma or Mars ; higher up is a *dhyani* figure seated cross-legged ; it is Budha or Mercury according to the Rupamandanam ; highest of all is a bearded figure sitting in *lalitakshepa* mudra holding a staff with a circular end, the other hand being probably in the *abhaya* pose ; it is either Sukra or Brihaspati ; the lowest figure of the tier on the right hand side is one with a serpent's tail holding a sword and shield in the right and left hand respec-

tively ; it is Ketu or the Descending Node* ; next comes the figure of Rahu or the Ascending Node ; higher up is the seated figure of the sun-god (Surya) holding a lotus in each hand ; next comes the figure seated in *lalitakshepa mudra* of Sanaischara holding the *danda* terminating in a circular knob in the left hand and the *akshamala* in the right. This identification is according to the text of *Vishnudharmottaram* ; next and last comes the figure sitting in *lalitakshepa mudra* holding something circular (probably a bowl) in the left hand, the right hand resting upon the knee in the *varada* pose ; this representation of bowl appears to be an adaptation of the Buddhist alms-bowl ; it is probably Soma or the Moon. The usual *torana* representation with a plain architrave having upturned peaks at the two ends is visible ; a pointed floral device is noticed on the architrave on either side of the main figure which is flanked at the level of its head by the figure of a *gandharva* and his consort placed one above the other and holding a garland which looks like a drum in the case of the latter. The *gandharva* on the left side is mutilated. The slab is arched and is broken at the apex.

From Ujani, Burdwan.

Presented by Babus Haridas Palit, Manindra Mohan Bose, M.A., and Rakhaldas Banerji, M.A.

D (a) 2 A slab (1′-7⅝″ × 1′-10¾″) containing a badly weathered
336 nude figure believed to be Mahavira Swami, the twenty-fourth Tirthankara of the Jainas. The image exists up to the knee, and the portion below it is broken off. It has a horseshoe-shaped nimbus behind bordered by a foliage device springing from

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* Vide South-Indian Images of Gods and Goddesses p. 239—H. Krishna Sastri.

the tails of two birds perching on the ends of the beaded rectangular projection from the background supplanting the usual *torana* representation. The image is flanked by pairs of standing figures placed one above the other representing the Tirthankaras.

From Purulia.

Presented by Babu Mohendra Nath Mukherji.

BRAHMANICAL SCULPTURES.

BRAHMANICAL SCULPTURES.

E (a)—IMAGES OF BRAHMA.

E (a) 1 A slab (1′-8″ × 2′-3″) containing an exquisitely carved
279 alto-relievo figure of Brahma, the central portion
Plate XI being in the round; the slab is broken off at its right upper corner; its edges simulate flames. The god is seated on a lotus supported on a raised pedestal having its face carved on the left with the representation of flames issuing from a pot, in the centre with the figure of a duck with rich plumage and an ornamental device issuing from its mouth, and on the right the figures of two devotees. The image is sitting in *sukhasana,* the right leg hanging down and resting on a full-blown lotus springing from the face of the pedestal. Three out of the four heads are visible; they wear *jatamukuta* with *sirobandha* and *puritas;* the image is beardless and is fourhanded; the two upper hands are wanting; the right lower hand holds a rosary or *akshamala,* the left one rests on the knee holding a *kamandalu* or water pot. The god does not wear any ear-ornament, but has on his person armlet, bracelet, anklet, torque with the central pendant and the *udarabandha* or a band for the belly. The usual curved lines carved on the neck are rather peculiar; the knee-caps are clearly shown. The image is flanked on either side by a female figure carrying a flywhisk; higher up rest the rampant *Sardulas* (leogryphs) with riders, the hind part of the one on the right hand side being only visible. The slab shows the characteristic *makara-torana.*

From Raiganj.

Presented by Babu Amritalal Das Gupta, B.A.

F (a)—IMAGES OF VISHNU.

F (a) 1 A slab of cellular potstone measuring without the
352 tennon at base 10¾" × 1'-9" containing an image of
Plate XII Vishnu standing in *Samapadasthanaka* pose on a full-blown lotus (*padmapitha*) with a circular nimbus behind carved on the back slab. This is an image of Hrishikesha according to Padmapuranam and is carved in the round from the foot upto the armpit ; the image is also carved on the reverse. The arrangement of the symbols characterising the image is noted below. The right upper hand—*chakra* (discus), the right lower hand—*padma* (lotus) and in *varada mudra*, the left upper hand—*gada* (mace) ; the left lower hand is broken. The image wears a *kiritamukuta* with *sirobandha* and *puritas* and elaborately carved ornaments—torque (*kantha-bharana*), armlet (*vahukirti*), bracelet (*valaya*), anklet (*nupura*) and ear-ring (*karna-kundala*). The characteristic *tilaka* mark on the forehead, the *vaijayantimala*, and the beaded sacred thread are visible. The piece of cloth worn reaches up to the knee and is tied by a girdle with a knot on its right side and from the former hang the tassels. The figure of Vishnu is flanked by a female figure in *tribhanga* pose on either side, that on its right holding a fly-whisk in the right hand, the left hand resting on the hip in a graceful *katihasta* pose, that on its left side holding a *vina* or a stringed instrument with both the hands. These two attendant figures are Lakshmi and Sarasvati respectively. The pedestal is carved on the right with the figure of Garuda with outstretched wings and folded hands, and on the left with the figure of a devotee ; on the extreme left of the pedestal is seen the figure of a conchshell. The back slab shows a *torana* representation (*makara-torana*), the architrave ending in *makara* terminals from which

hangs a floral device of nice foliage pattern ; on the *makara* terminal perches a bird on either side. The slab is arched at the top culminating in a *kirttimukha*. The main image is flanked by the *gandharva* figures at the level of its head. The workmanship is rather rude. The identification of this image from the different texts is given below.

Padmapuranam............Hrishikesha.
Agnipuranam............Sridhara.
Hemadri............Sridhara.

From Burdwan.
Presented by Babu Ahibhusan Mukherji.

F (a) 2 12 Plate XII A slab (11⅜″ × 1′-7¾″) containing a nicely carved figure of Vishnu (sub-order *Trivikrama*) in the round from the arm-pit to the foot standing in *samapadasthanaka* pose on a full-blown lotus (*padmapitha*) resting on a *Chadrapitha* of the *navaratha* type. The image is richly ornamented ; the locks of the hair fall gracefully on the shoulder. The *kirita* is broken ; beaded *malas* hang from the *sirobandha* ; the *tilaka* on the forehead is pointed and leaf-like. The pupils of the eye are shown, and the arched eyebrows meet, forming thereby a sinuous line. The scarf and the cloth of the god are nicely embroidered. The *vanamala* reaches below the knee at a point lower than what is usual. The central gem of the girdle (*kanchi*) carved with rosettes is noticeable. The tip of the nose projecting prominently is broken. The figures of Lakshmi and Sarasvati flanking the main image stand in *tribhanga* pose with one of their legs stepping forward. The *Ayudhapurushas* flanking the above two figures are in *katihasta* and *abhaya* pose ; they carry on their head the *chakra* and the *sankha* placed horizontally on the left and right respectively. The *torana* representation in the background has not got the *makara* terminals attached to the architrave which

is carved ordinarily with a fillet and cyma. The fragments of the birds perching on the architrave at its two ends are visible ; on either side below the architrave is seen the representation of the horned and maned Sardula with goggle eyes ridden by a devotee with folded hands and rampant upon a couchant elephant ridden by a warrior armed with a shield and a sword. The fragment of the horse-shoe-shaped nimbus flanked by a triangular foliage device on either side is noticeable. The pedestal is carved with a scroll showing a floral and foliage device containing as insets the figures of the winged Garuda and a devotee with pointed beard and folded hands.

From Manda, Rajshahi.
Presented by Raja Pramodanath Ray.

F (a) 3 / 11 A slab (1′-6¾″ × 3′) containing the image of Vishnu of the sub-order *Trivikrama*, the upper part of the back slab with almost the entire *kirita* being broken. The image stands erect (*samapadasthanaku* pose) on a full-blown lotus (*mahambuja*) resting on a *bhadra-pitha* of the *saptaratha* type. The fragment of the circular halo shows two concentric rings, the outer-most one showing flames ; the edges of the back slab simulate flames as well. The ornaments though similar to those of F (a) 7 / 10 are more beautifully carved than the latter ; the armlets of both the images are very nearly similar, and the girdle-knots common in other images are wanting in both. These are indicative of the same provenance. The cloth worn is very nicely carved. The *tilaka* is a dot in this case. The back slab shows the *makara-torana*, the *makara* terminals of the architrave carrying the figures of *kinnara* and *kinnari* on the left and right, respectively ; the kinnari plays on cymbals and the kinnara on a stringed instrument ; they have very short legs and similar to those of the bird. Below

the architrave and next to the pillars of the gateway comes the usual *sardula* representation rampant on hind legs on a couchant elephant ridden by a female warrior armed with a shield in the left hand, the right hand about to strike with a sword not shown. The Sardula is ridden by a devotee with folded hands and with a *karanda-mukuta*. The Gandharva on the left hand of the back slab near its top is broken, that on the right attended by a female, his consort, exists. The pedestal is carved on the right with offerings for Vishnu and Garuda with two pairs of wings, the first pair springing from the back of the head ; on its left are carved two devotees—a male and a female with folded hands, probably the donor and his wife. The figures of Lakshmi and Sarasvati are attended by a male figure each, that flanking the latter is in *katihasta* and carries a *chakra* on his head, the other hand being in *abhaya mudra*, the figure flanking the former is in the same pose as its counterpart on the left and carries a *sankha*.

From Manda, Rajshahi.

Presented by Raja Pramodanath Ray Bahadur.

F (a) 4 An arched slab of clay-stone containing a standing
350 image of Vishnu (sub-order *Trivikrama*) on a full-blown lotus (*padmapitha*) resting on a *bhadrapitha* of the *pancharatha* type and measuring without the tenon at base 10¾" × 1'-11¼". The vermillion marks are still visible in the *kirita-mukuta* worn with the usual *sirobandha* and *puritas*. The image is in the round from the armpit down to the foot, the back being also carved. The nimbus is of the shape of horse-shoe. The ornaments are similar to those in the previous figure ; the *tilaka* on the fore-head is rectangular and is rather uncommon. The arrangement of the characteristic symbols of Vishnu is noted below :—The right upper hand—*gada*

(mace) ; the right lower hand—lotus and in *varada* pose ; the left upper hand—*chakra* (discus) ; the left lower hand broken. The attendant female figures are the same as those of the previous figure (Lakshmi and Sarasvati), the only difference being that they are attended by the male figures in *tribhanga* pose ; these are technically called *Ayudhapurushas* of Vishnu ; the figure on the left carries a *sankha* on its hand, the right hand being in *abhaya mudra* and the left resting on the hip ; the figure on the right carries (perhaps) a *chakra*. The *makara* terminals of the architrave of the *torana* representation carved on the back slab have on either side a human figure with a bird's foot, the figure on the right hand side blowing a conch-shell and that on the left hand holding something, probably a lotus ; below the above *makara* terminals is carved on either side a Sardula rampant upon a couchant elephant with a foliage device issuing from the former's mouth. The winged Garuda and the devotee as noticed in the previous figure are also seen on the face of the pedestal, they forming insets of scrolls issuing exquisitely from a central stalk. The identification of the image as from different texts is given below :

Padmapuranam......Trivikrama.
Agnipuranam.........Trivikrama.
Hemadri................Upendra.

From Dinajpur.
Presented by Babu Kishori Lal Chatterjee.

F (a) 5 An arched slab of dense potstone containing a stand-
354 ing crowned figure of Vishnu (sub-order *Trivikrama*) glistening owing to good polish and measuring without the tennon at base 8¼″ × 1′-6″. The *chakra* in the left upper hand has a small spiral incised in the central disc ; the left lower hand is mutilated. The *vaijayantimala* is nicely carved ; the *tilaka* on the forehead is leaf-life ; from the architrave of the

torana hangs a foliage device resembling drapery ; the *makara* terminals of the architrave and the *sardula* are wanting ; but the birds perching on the architrave near its ends are visible. This is the only image of Vishnu that is not carved in the round. The figures attending Lakshmi and Sarasvati do not carry any of the attributes of Vishnu. The figures of the winged Garuda and the devotee carved on the pedestal form the insets of a nicely worked scroll.

From Barabelun, Burdwan.

Presented by Babu Panchanan Bhattacharji.

F (a) 6 A mutilated image (2¾″ × 4⅜″) of Vishnu in potstone
349 of the sub-order *Vasudeva* standing on the ordinary pavement. The attributes are held in the following order :—

Right upper hand......*Chakra.*
Right lower hand.......Broken.
Left upper hand.........*Sankha.*
Left lower hand.........*Gada.*

From Calcutta.

Presented by Babu Satindra Narayan Ray Choudhury.

F (a) 7 A slab (1′-5½″ × 2′-10¼″) containing the image of
10 Vishnu of the sub-order *Trivikrama* standing on a
Plate XIII *bhadrapitha* with the usual lotus *pitha.* The image is carved in the round from the armpit to the foot ; though the tip of the nose is slightly injured it is very beautiful. The slab is arched at the top ; it does not culminate in the *kirttimukha* as usual, but in a lotus representation with thick foliage ; locks of hair gracefully carved fall on the shoulders. The image wears a *kirita* resembling an octagonal truncated pyramid each face of the pyramid being carved with a pointed floral device. The curls of hair are visible on the forehead below the *siro-*

bandha. The palm of the right hand is carved in bold relief with a lotus. The *tilaka* on the forehead is an elongated lozenge-shaped rosettes, and is hence peculiar. The expression of the eyes is beautiful. The aureole is represented by a trefoil arch with a raised beaded fillet ; the edges of the back slab simulate flames. The attendant figures of Lakshmi and Sarasvati do not stand on lotus as usual but on the main pedestal. Sarasvati is more bent than Lakshmi. They have circular aureoles, and their head-dress with its central ridge piece is peculiar. The architrave of the *torana* in the background has no *makara* terminals ; its ends support a pointed and nicely carved device of a foliage pattern. The pedestal shows Garuda and the devotee as usual. The thumb of the right lower hand has a ring on it, but the method of putting it on is peculiar and is hence noteworthy.

From Manda, Rajshahi.

Presented by Raja Pramadanath Ray.

F (a) 8 A slab (1′-2″ × 2′-8″) arched and pointed at the top
13 containing a crowned image of Vishnu of the sub-order *Trivikrama* and culminating in a *kirttimukha* as usual. There is nothing peculiar in the ornaments ; both the *sardula* and the couchant elephant in the background are without riders ; the thumb of both the hands of the image show finger rings. The flying *gandharvas* at the top wear a *karanda mukuta* ; Lakshmi and Sarasvati are flanked by the attendant figures carrying *chakra* and *sankha* respectively, the latter being depicted vertically with the tapering end pointing upwards.

From Jemo, Kandi, Murshidabad.

Presented by Kumar Purnendunarayan Ray.

F (a) 9 A slab (1′-5½″ × 2′-9½″) containing the figure of Vishnu
14 of the sub-order *Trivikrama* carved in the round

from the arm-pit to the foot. There is nothing specially noteworthy in the features and the decorative devices employed. The ends of the architrave of the *makara-torana* support the *kinnara* and the *kinnari* on the right and left respectively (c.f. $\frac{5(a)3}{11}$. The snake hoods of these figures are noteworthy. The conventional *sardula* representation is noticed. The attendant male figures on the right and left sides carry *chakra* and *sankha* respectively. The tip of the nose is broken, or else the image is in a good state of preservation. The features are graceful.

From Dinajpur.

Presented by Babu Jogendra Chandra Dutt.

F (a) 10 A slab (1′-11½″ × 3′-8½″) containing the standing figure
111 of Vishnu of the sub-order *Trivikrama*. There is nothing peculiar in the decorative and sculptural devices except that Garuda instead of being carved on one side of the pedestal is found on a piece projecting from the centre below the lotus on which Vishnu stands. The two male attendant figures do not carry on their heads the attributes of the god as usual, but hold in their left hands stalks of lotus supporting the atributes, e.g., *sankha* and *chakra*. The *makara* terminals of the architrave of the *torana* in the background are gracefully carved, the long snout and the leafy ear being specially noteworthy. The pedestal is of the *pancharatha* type. It really belongs to the pseudo-*saptaratha* type if we consider the arched projection at the ends.

From Jemo, Kandi, Murshidabad.

Presented by the late Nripatinath Trivedi.

F (a) 11 An image of Vishnu (sub-order *Trivikrama*) standing
153 on a fully expanded lotus and measuring without the tenon at base 9½″ × 1′-8″. Both the ends of the pedestal are carved with a peculiar conical re-

presentation showing a chess pattern illustrative of the offerings of a devotee. The top of the *torana* pillars shows a foliage device. The Sardula below the architrave of the *torana* is not visible in this case. The architrave, again, has not the terminals but shows the representation of a bird perching on either side near its ends.

From Manikyahar, Murshidabad.

Presented by Babu Madendramohan Thakur.

F (a) 12 A small slab (6½″ × 9⅝″) of black stone containing the
264 standing image of Vishnu in the round from the armpit to the foot ; it is flanked by the usual figures of Lakshmi and Sarasvati. It has a horseshoe-shaped nimbus behind. There is nothing peculiar in the details of the features. There is the *makara-torana* with very simple pillars in the back slab. The hands of the image are mutilated ; we may perhaps place it in the class *Trivikrama*.

From Bhagalpur.

Presented by the late Manindra Nath Ganguly, B.L.

F (a) 13 A slab arched at the top (1′-6½″ × 3′-5⅛″) containing
351 the mutilated figure of Vishnu (sub-order *Trivikrama*) standing on a *padmapitha* resting on a *bhadrapitha* of the *saptaratha* type. There is nothing very peculiar in this image. The *kinnara* and the *kinnari* on the terminals of the architrave are shorter and more pot-bellied than usual. The architrave is plain and has two upturned peaks at the two ends just where the *makara* terminals project.

From Debagram, Nadia.

Presented by Dr. Umadas Banerjee,

F (a) 14 An arched slab (1′-8″ × 3′-5¾″) containing an erect
407 figure of Vishnu of the sub-order *Trivikrama* with slightly downcast eyes. The maned Sardula below

the terminals of the architrave of the *makara-torana* is more natural than the usual type which is conventional. The *kinnara* on the right hand of the architrave is playing on a flute instead of a stringed instrument as usual. This deviation from the convention is noteworthy. The eyes of the *kirttimukha* in which the arched slab culminates are rather different from what is usually tound. The beaded necklace worn by the god presents the form of a reversed trefoil arch.

From Calcutta.

Presented by Babu Satyendra Kumar Bagchi.

F (a) 15 An arched slab of potstone (3⅜" × 4⅞") containing a
353 mutilated figure of Vishnu, probably of the sub-order *Trivikrama* standing on a *padmapitha* flanked by the figure of Lakshmi and Sarasvati on his right and left in *abhanga* pose. As the attributes except the *gada* are badly worn the sub-order cannot be determined with certainty.

From Kusumgram, Burdwan.

Presented by Babu Kamininath Rai.

F (a) 16 A slab containing an unfinishel carved image of Vishnu (sub-order *Trivikrama*) measuring without the tennon at base 9½" × 1'-7½". The chisel marks are so clearly visible betraying the unfinished state of the image which is worth study as illustrating a definite stage of the sculptor's art.

From Calcutta.

Presented by Babu Satindranarayan Ray Choudhury.

F (a) 17 The upper part of a carved image of Vishnu measuring
358 9⅛" × 10⅛" probably of the sub-order *Trivikrama* ; the identification, however, cannot be made with anything approaching certainty without examining the lower hands which are wanting. There is

nothing peculiar in this image except that it is in the round from below the neck. This image, though mutilated, shows graceful features. The ornaments are worh noticing and are in a good state of preservation.

From Bahla, Dinajpur.

Presented by Babu Rabindranarayan Ghosh, M.A.

F (a) 18 The upper part (8¾″ × 9⅜″) of a carved image of
339 Vishnu in the round as usual. As its upper hands except the left upper hand carrying the *chakra* are broken, the sub-order it belongs to cannot be correctly stated ; nothing peculiar is noticed in the features. The bird perching on either side of the ends of the architrave with some ornamental device issuing from its mouth is worth noticing.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

F (a) 19 A slab (Max. width—12¼″ × 8¼″—height) containing
280 the inscribed pedestal of an image of Vishnu broken off. The feet of Vishnu and his attendant on the left with their respective lotus seats are visible. The pedestal is carved with the winged figure of Garuda and a richly carved floral device.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

F (a) 20 A fragment measuring 6½″ × 8½″ showing the
360 crowned head of Vishnu with a portion of the horseshoe-shaped nlmbus existing. Its nose is tapering and nicely carved. The *tilaka* on the forehead is rectangular instead of being pointed.

From Bahla, Dinajpur.

Presented by Babu Rabindra Narayan Ghosh, M.A.

F (a) 21 The fragment of a discus of an image of Vishnu.
196 Diameter of the Discus—2½″.

From Katwa, Burdwan.

Presented by Kaviraj Rakhaldas Kavyatirtha.

F (a) 22 A small fragment (3¼″ × 4⅝″) of an image of Vishnu
197 from a little below the shoulders down to the ankles. It cannot be identified.

From Katwa, Burdwan.

Presented by Kaviraj Rakhaldas Kavyatirtha.

F (a) 23 A broken fragment (Max. height—7″ × Max. width—
198 4″) of an image of Vishnu representing a portion of the rampant leogryph below the *makara* terminal of the mutilated figure of a bird perching upon one of the ends of the architrave.

From Katwa, Burdwan.

Presented by Kaviraj Rakhaldas Kavyatirtha.

F (a) 24 The lower part (Max. height—9⅜″) from the navel to
199 the knee-cap of a standing image of Vishnu in the round as usual. The sub-order cannot be identified.

From Katwa, Burdwan.

Presented by Kaviraj Rakhaldas Kavyatirtha.

F a) 25 A broken fragment (Height 3′-11″ × 9½″ mid. width)
285 from the left side of a slab containing an image of Vishnu. Lakshmi is standing in *Samabhanga* pose holding a *chowrie* in her right hand with the left hand held down in *gajahasta* pose ; she is flanked on her right by a standing male figure in *abhaya* and *katihasta* pose holding a *padma* on his head ; higher up is seen the *torana* representation with the leogryph ridden by a devotee rampant upon a couchant elephant below the *makara* terminal of the architrave ; a squat human figure is standing with

outstretched legs on the *makara* terminal ; higher up are noticed the floral device and the *gandharva* holding a garland and attended by his consort.

From Sagardighi, Murshidabad.

Presented by Babu Gurudas Sarkar, M.A.

F (b)—IMAGES OF THE AVATARAS OF VISHNU.

F (b) 1 385 Plate XIV A slab in black stone (without the tennon at base 1'-1½" × 1'-9½") of the Varaha incarnation of Vishnu in a fairly good state of preservation. The *varaha* head showing marks of vermillion is provided with with a *kirita* ; the image was originally under an umbrella (now broken) held by a Naga with three hoods of a serpent over his head ; the serpent-hooded Nagini on the left of the main image holds up a full-blown lotus on which the left foot of the latter rests. The image stands in the *Alidha* pose or that of an athlete on the serpent coils of a Naga and Nagini supported by a full-blown lotus. The figure of the goddess earth (Prithivi) and a boar are noticed on the coils mentioned above and between the feet of the incarnation. The order in which the attributes of the god are held is noted below :—

The right upper hand—*Chakra.*

The right lower hand—*Gada.*

The left lower hand—*Sankha.*

The left upper hand is bent with the elbow pointing upwards. The palm of the left upper hand is carved with a lotus. From the order of the attributes it will appear that the image of Vishnu of which the one under reference is an incarnation is of the sub-order *Sridhara* according to the text of the Padma-Puranam, and *Hrishikesha* according to Hemadri and Agni Puranam.

The pedestal is carved with the figure of the winged Garuda with outstretched wings, two devotees (male and female) with folded hands and two half-blown lotuses. The horned Sardula with a

foliage device hanging from its mouth and rampant upon a couchant elephant is noticed below the *makara* terminal of the architrave of the *torana* representation in the background.

From Jhilli, Murshidabad.

Presented by Babu Sasibhusan Ghatak.

F (b) 2 A slab (1′-5½″ × 2′-11½″) containing a nicely carved
384 image of the Varaha incarnation of Vishnu carved in the round from the armpit to the knee and bearing vermillion marks. The head of the image and the figure of Prithivi supported on the left arm are broken. The attributes are held in the following order :—*Gada, chakra, padma* and *sankha* (broken). The back slab has its edges carved with the representation of flames and does not show any nimbus, it being very nicely carved with scrolls with lotus insets ; the stalks of the lotus scrolls interlace each other just above the head of the main image and below the lotus serving the purpose of an umbrella and terminating in a lotus bud and the crowning lotus at the extreme top. The left foot of the incarnation rests on a lotus held up by the three-hooded Nagini on the left ; both the Naga and Nagini wear *karanda-mukuta*. The flying Gandharvas are seen in pairs on either side at the top (c.f. Fig. $\frac{F (a) 3}{11}$). The image bestrides a boar and the figure of Prithivi with folded hands resting on the coils of the Naga and Nagini.

The pedestral is carved on the right side with the figure of Garuda with wings of a peculiar form and on the left with that of a devotee. It is noteworthy that the slab which is arched does not terminate in a *kirttimukha* as usual, but in a lotus (c.f. Fig. $\frac{F (a) 7}{10}$).

From Chandpara, Murshidabad.

Presented by Babu Kandarpanarayan Majumdar.

F. (b) 3 A slab (1'-6" × 2'-9⅝") containing an image of the
362 Varaha incarnation of Vishnu in the pose of an athlete or *alidha mudra* standing with his right foot resting on the tail of a three-hooded Nagini and with the left foot resting on the hands of the latter. The image is much injured, the face being mutilated beyond recognition. It is four-handed ; the two lower hands are broken ; the *chakra* and *prithivi* are held in the right and left upper hands respectively. The image is flanked on either side at the top by the figure of a flying Gandharva carrying a garland. The pedestal supporting the lotus is plain and consists of a tier of fillets with a recess in the centre. The back slab is arched at the top, the curvature being very flat.

From Burdwan.

Presented by Babus Rakhalraj Ray, M.A., and Shivadas Tewari.

F (c)—IMAGES OF THE DASAVATARAS.

F (c) 1 A fragment (Max. length 8" × 6¾") of a coarse-grained
230 black stone containing the first four out of the ten incarnations of Vishnu, e.g., Fish, Tortoise, Boar and Man-lion or Narasimha, the rest being broken off. For the sake of maintaining the same height or level the Tortoise has been placed on a lotus. The Man-lion is tearing open the entrails of Hiranyakasipu. The Boar incarnation raises up the goddess Earth, or Prithivi in the usual *alidha pose.*

From Behar (Patna).

Presented by Babus Surajlal Lahiri and Krishna Chandra Ray Chaudhury.

G—SAIVA IMAGES.

G (a)—SADASIVA.

G (a) 1 A slab of black stone (1'-11" × 3'-8") arched at the top
379 containing the figure of Sadasiva seated on a lotus

seat (*mahambuja*) resting on a pedestal of the *pancharatha* type having the bull, the vehicle of Siva, carved in bold relief in the central projecting panel flanked by pilasters having elongated reel-shaped shafts. Siva has eight hands, and three heads, the peak of the crown of the fourth head at the rear being visible ; the image wears *jatamukuta* with the *sirobandha* and *puritas*. The central head in front is three-eyed, and puts on a placid expression ; the goddess Ganga is visible on the head and in front of the *mukuta* showing the crescent moon carved on it. The head of Siva on the left side representing one of his terrific forms shows grinning face, circular eyes wide open indicative of fury, flames issue out of the third circular eye on the forehead ; no crescent moon is carved on the *jatamukuta*. The figure of Siva on the right side shows a placid countenance. The central image is profusely decorated, and wears *karnakundala*, *karnapura*, richly jewelled torque, armlets, bracelets, and anklets ; a long necklace of circular discs representing bones rests on his thigh and the seat. He is dressed in an under-garment showing folds and a scarf partially covering his body. The hands of the god bear the attributes in the following order :—

Right hands—(*a*) *Gada* (broken) or *ankusa*.
(*b*) *Trisula*.
(c) A staff terminating in a skull.
(*d*) *Varada* pose.

Left hands—(*a*) Broken.
(*b*) Broken.
(c) Snake.
(*d*) Broken.

The image is flanked on the left by a pot-bellied figure crowned with a *jatamukuta* and sitting on a lotus in *lalitakshepa mudra*, holding a rosary in the right hand in *japahasta* pose, and a *trisula* in the

left hand. The pedestal is carved on the left with the two figures of devotees, a male and a female, and on the right by the dancing figures, one squat and the pot-bellied, the other emaciated, both holding the trident in their left hands, the right hands being in the *gajahasta* pose. The image bears marks of vermillion. The slab shows in the background a trefoil arch terminating in a pointed floral device and surmounting the *torana* representation. The architrave has not the usual *makara* terminals ; it carries at the two ends birds from the tails of which spring nicely carved decorative devices of foliage pattern. The slab terminates in a *kirttimukha* and the *Gandharva* figures as usual.

From Calcutta.

Presented by Kumar Sarojendra Krishna Dev.

G (a) 2 A slab arched at the top (1′-3″ × 2′6¾″) containing the
284 ten-handed figure of Sadasiva seated on a *maham-*
Plate XV *buja* resting on a *pitha* of the *pancharatha* type. The image which is carved in the round from a little below the shoulder downwards has three heads crowned with peaked *jatamukuta*; the crescent moon is carved on the *jata* in front ; it has a nimbus behind bordered with a foliage device. The attributes of the god are held in his hands in the following order :—

Right—(1) Goad or *Ankusa.*
(2) Trident or *trisula.*
(3) A staff with the top broken.
(4) *Abhaya* pose.
(5) *Varada* pose.

Left— (1) Serpent.
(2) Kettle-drum or *Damaru.*
(3) Lotus.
(4) Rosary or *Akshamala.*
(5) A vessel with offerings.

The palm of the hand in *varada* pose is carved with a circular dot (*srivatsa* mark) in bold relief. It may be noted that the form of the *valaya* worn on the right hand differs from that on the left. The head on the extreme right represents a terrific form of Siva corresponding to that on the extreme left of fig. No. $\frac{G\ (a)\ 1}{279}$; the remaining head is almost similar to the central one. The image is flanked by the seated figures holding the trident and the *akshamala*. The one on the left of the observer is squat and corpulent. The pedestal is carved with the bull looking back in an artistic pose and the figures of two devotees. The image is flanked at the top on either side by a flying figure of Gandharva. The arched slab terminates in a *kirttimukha* from the mouth of which a decorative device triangular in form and containing an inset of a four-petaled rosette hangs down.

From Krishnagar, Nadia.
Presented by Rai Prasanna Kumar Bose Bahadur.

G (b)—IMAGES OF UMA-MAHESVARA.

G (b) 1 A slab of black stone broken at the top measuring
361 without the tennor at base 1'-7¼" × 12½", contain-
Plate ing the alto-relievo figures of Uma and Mahesvara
XVI seated on a full-blown lotus (*mahambuja*) resting on a *bhadrapitha* of the *pancharatha* type. The pedestal is carved in the vertical recess or *kantha* with the vehicles of the god and goddess, the bull and the lion. The lion has spiral (both clockwise and counter-clockwise) manes. Between the animals is seen the dancing figure of a crowned, emaciated *bhuta* holding a *trisula* and something like a mallet. Uma and Mahesvara sit in the *sukhasana* posture, the former sitting on the lap of the latter. Siva and

his consort have four and two hands respectively, one of the four hands of the former being broken ; the right upper hand touches the chin of Uma and the lower hand holds a lotus ; the left hand passes round her and touches her breast. The right hand of Uma, again, rests on his shoulders ; she holds a massive mirror in her left hand ; both the god and the goddess wear richly carved ornaments and dress. The finger rings of the latter are clearly visible. The right and the left feet of the god and the goddess respectively rest on lotus-stools. The garment of Siva is tied up in such a manner in front as to suggest the phallic character of the god.

From Calcutta.

Presented by Dr. Satyendra Nath Gossain, M.D.

G (b) 2 A slab broken at the top (1′-2¼″ × 8″) containing a
149 weathered sandstone image of Uma-Mahesvara in *sukhasana mudra* seated on a lotus with their right feet resting on their respective vehicles, e.g., the bull and the lion. The image still bears the marks of vermillion with which it was once besmeared ; both the god and the goddess are two-handed and wear ornaments.

From Kamakhya Hills.

Collected by the Parishad.

G (b) 3 A small marble image (3¾″ × 3⅛″) of Uma-Mahesvara
356 with the head of the god wanting. The reverse of the piece is also carved showing the back of Mahesvara with his *kaupina*, hip, seat, etc. There is nothing worth noticing in this image except that the god is sitting in *sukhasana* and Gauri on the lap of the former.

From Hardwar.

Presented by Babu Lalit Kumar Banerji, M.A.

G (b) 4 A slab of black stone measuring 1′-9½″ × 11¼″ without
285 the tenon at the base and containing alto-relievo

Plate XVI

figures of Uma and Mahesvara representing the scene of their marriage. This form of Siva as a bridegroom is called *kalyanasundara murti* or the *vaivahika murti*. Siva wears a *jatamukuta* showing the crescent moon with an encircling fillet and *puritas*. Both the images have three eyes, and are bedecked with richly carved ornaments. The right hands of both the figures are broken ; the left hand of Siva touches the shoulder of his consort who holds a mirror in left hand ; he perhaps held a lotus in his right hand. The pedestal is carved with the characteristic vehicles of the god and the goddess, the space between being carved with four dancing figures with musical instruments ; these are the *ganas* of Siva. Above the lion rests a small *dhyani* figure. On the left hand side of the pedestal and at its bottom are seen three snake-hooded standing figures (Nagas), and on the right hand side, the two standing figures with a conch-shell and a musical instrument ; the face of the pedestal showing two tiers is carved at the top with the standing and seated figures of Nagas, the latter being represented with folded hands in the attitude of devotion and with two other figures. The central image of Siva is flanked on the left by a crowned female figure with the head of a boar in the pose of dancing and attended by a small figure standing by her, the image has on its right a male figure holding an umbrella over the heads of the couple, it reaching the top of the slab ; this figure is attended by another holding a *trisula* ; higher up are seen the figures of dancing emaciated *bhutas* and a peculiar dancing figure with the head of a horse playing on cymbals, one of them is playing on a flute and another is dancing with a long staff in hand. The emaciated *bhutas* are seen again in the next higher panel. Near the shoulder of the main image and on its both sides stand the figures of a male and

a female representing probably the Himavat and Menaka pouring water from *kumbhas* or jars ; this perhaps indicates the *Abhiseka kriya*. The male figure is bearded. The second panel from the top downwards contains nine out of the ten incarnations of Vishnu ; Buddha appears to have been eliminated. The first two *avatarás* starting from the left hand of the panel can be clearly recognised by the fish-tail and the tortoise. Kalki is seen on horseback at the extreme end of the panel on the right hand side. In the topmost panel are seen the Devas who have apparently come down from heaven to attend the marriage of Siva, the god of destruction. Indra, Brahma and Vishnu can be recognised very clearly from their respective vehicles and attributes, *e.g.*, elephant, *ghata* or jar and *gada* or mace. Indra is seen at the extreme left hand of the uppermost compartment with his thunderbolt (*vajra*) and elephant. Yama holds a noose and is seen just to the right of the umbrella. At the right hand corner of the uppermost compartment are seen in an arched panel the small figures of Siva and Parvati on a lotus seat, the latter sitting on the lap of the former. This depicts the scene just after the marriage ceremony.

From Dacca.

Presented by Babu Rakhaldas Banerji, M.A.

G (c)—SIVA PEDESTAL.

G (c) 1 The fragment of a seated image of Siva (1′-3″ × 1′-2½″)
341 in hard black stone. The upper part of the body up to the waist is wanting. The pedestal is carved in the centre with the figure of a bull and is flanked on the left by a much mutilated kneeling figure of a female devotee and on the right by a mutilated, dancing and emaciated figure of Bhringi. The figure of the *dhyani* image of Siva rests on a full-blown

lotus. The image was probably four-handed, for the fragment of a hand in *varada mudra* is noticeable on its right side.

From Rajganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

H—SAURA IMAGES.

H (a)—IMAGES OF SURYA.

H (a) 1 378 A slab arched at the top (1'-9⅜" × 3'-6⅝") and terminating in a *Kirttimukha* flanked by two small floral devices in bold relief containing the kilted figure of Surya standing erect in *Samapadasthanaka* pose on a *padmapitha* resting on a *bhadrapitha* of the *navaratha* type. The *kantha*, or the vertical recess of the pedestal is carved with seven horses some of which are damaged. The crown or the *kirita* of the sun-god and the two forearms holding lotus stalks are broken and the face mutilated. The image is carved in the round from the shoulder down to the foot. The god has a pointed nimbus behind showing three lines of flames at the top and two lines at the bottom ; he is richly bejewelled, and wears elaborately carved *kanthahara, kayura, karnakundala, karnapura, sirobandha* with the *puritas* and the *kanchi* set with the central gem (*madhya mani*) ; the breast-plate is visible. Wavy locks of hair fall gracefully on the shoulder and in front of the breast ; the small ringlets of hair are noticeable on the forehead just below the *sirobandha*. Though mutilated, the pointed *tilaka* mark on the forehead is still visible. A small dagger passes through the girdle, and is attached to the right of the image ; on the left hangs a sword. The top of the boot is curled up. The god is flanked on either side by a kilted female figure standing on a *padmapitha* in *samabhanga* pose, one of the two figures bending in *katihasta*

pose, and the other holding something rectangular (perhaps a book). These are two of the four consorts of the sun-god, *e.g.*, Rajni, Svarna, Suvarchasa, and Chhaya. On the two extreme ends stands two kilted male figures ; the one on the extreme left is kilted and bejewelled and stands with the right leg stepping forward ; he holds the pen and inkstand in the two hands : he is identified as Pingala. On the right side stands Danda grasping the handle of a sword with the left hand. On either side of the main image and near the base of the *padmapithas* of the consorts of the god stand two female figures in the pose of shooting arrows. These are Usha and Pratyusha. In front and on the *padmapitha* stands the figure of Prithivi. The figure of Aruna driving the chariot is much mutilated. The *makara* terminals of the *torana* behind are nicely carved ; below these stands the *sardula* on either side with one foot resting on the back of a couchant elephant ; over the terminals stand the *kinnara* and *kinnari*. The slab is flanked at the top by the flying figures of the *gandharvas* carrying garlands.

From Calcutta.

Presented by Kumar Sarojendra Krishna Dev.

H(a) 2 An alto-relievo figure of Surya measuring without the
429 tennon at base 9″ × 1′-10″ in soft potstone, the top
Plate of the slab being arched and pointed. The whole
XVII slab from the foot to the crown represents the aureole, its edges simulating flames ; it is surrounded by an umbrella at the apex ; below it and on either side of the image is seen the flying *gandharva* carrying a garland with his consort with folded hands. The image stands in a *samapadasthanaka* pose on a full-blown lotus (*padmapitha*) resting on a low pedestal of the *paicharatha* type carved on its face with the figures of 7 horses. It has a torque and a necklace interlaced on both sides of the breast.

It is kilted ; beaded tassels hang from the waist band ; it has on its person bracelets (*valaya*), elaborate armlet (*vahukirti*), *kundala* (ear-ring) and a richly carved *kiritamukuta* with the *sirobandha* and *puritas*. Both the right and left hands of the figure hold lotus stalks and are in the pose of granting protection or *abhaya*, but the thumb touches the ring finger, and forms a circle on the palm. The hands are in the *tripatakahasta* pose. The two lotuses on boh sides of the image are supported by something resembling a *punthi*. It has a small female figure (goddess Earth or Prithivi) standing on the lotus in front. The image is flanked on the left by a bearded, squat and dwarfish figure (Pingala) wearing a plain *kiritamukuta* with a fillet and *puritas*. It is flanked on the right by a standing figure (Danda) in the *tribhanga* form holding a sword in the right hand, the left hand touching the waist (*Katihasta* pose). At the foot of the main central image is seen the standing figure of a female with heaving breast and having a lotus on either side with the right upraised hand in the *abhanga mudra* and the left hand in the pose of conferring a boon ; below it is the sitting figure of Aruna with whip in the right hand and holding a duck in the left hand, the bird resting on the back of the horse in the middle of the group. The portion projecting from the pedestal in the centre is carved with a female figure on either side in the pose of shooting an arrow. It is carved in the centre with the figures of three devotees.

From Daharpara, Kotalipara, Faridpur.

Presented by Babu Jogesh Chandra Chaudhury.

H (a) 3 A fragment arched at the top from the upper part of
232 an image of Surya surrounded by eleven Adityas of whom six only exist (max. width, 8⅛″ by max. height, 9½″). The peculiar form of hair hanging in two tiers behind the shoulder of the image is note-

worthy ; the face is as usual injured ; the conventional *trivali* marks on the neck are visible. Two lines are incised on the edge of the slab. The breast plate of the main image and the lotus held in the right hand are noticeable. The Adityas according to the Visvakarma-Sastra are four-handed, whereas they are two-handed in the present case and hold the same attribute of the *padma* or lotus in their hands. As all the Adityas have been carved in the same way they cannot be identified, and it will be incorrect to assign a particular name (*e.g.*, Dhatri, Mitra, Aryaman, Rudra, etc., to any of these figures.

From Behar, Patna.
Presented by Babus Suraj Lal Lahiri and Krishna Chandra Ray Chaudhuri.

H (a) 4 The upper part of an image of Surya (max. width, 11″
267 by max. height, 8¾″) standing inside a panel surmounted by a beaded trefoil arch having at its top the *kirttimukha* representation and flanked on either side by a flying figure carrying a garland. Surya wears a *kiritamukuta*, *Tatanka* or ear-ring armlet, bracelet, elaborate necklace, and holds two full-blown lotuses in his two hands. The left hand of the image is in *tripatakahasta* pose ; on the two side-pilasters are carved the seated figures in two tiers, probably the *Adityas ;* two such figures only exist. The pupils of the eye of the main image are shown.

From Raina, Burdwan.
Presented by Babu Sris Chandra Ghosh.

H (a) 5 The upper part (width, 6″ × 8¾″) of an image of Surya.
281 The breast plate, covering the body, is noticeable ; the locks of hair falling on the shoulders are worth

noticing. The torque is also unlike that usually worn ; the fragment bears marks of vermillion.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

H (a) 6 A pedestal (2′-1″ × 8″ height) of the image of Surya
249 showing his horses, the one in the centre being broken. It is of the *pancharatha* type, the fillet at the top being carved with the petals of lotus. The feet of the god resting on a flat lotus and his attendant figures are noticeable. The fragment of Usha on the left side about to dart an arrow is also seen. The horses are saddled ; the reins are nicely carved. The pedestal is carved with the figures of two devotees, one male and the other a female.

From Deulpota, 24-pergunnahs.

Presented by Babu Chittasukh Sanyal, B.E.

H (b)—NAVAGRAHA SLAB.

H (b) 1 An architrave (max. width, 1′-8½″ × 9¼″) carved with
234 the figures of nine planets arranged in a line. It
Plate XVIII has a trefoil-arched panel below in the centre containing the seated figure of Lakshmi with her right hand in the *varada* pose and the left hand holding a lotus ; she is flanked on either side by a standing human figure with the head of an elephant carrying a pitcher and with folded hands. This representation of Lakshmi is most unique. The nine planets mentioned above have an oval halo, or nimbus behind them each. Their peculiarities from the left are noted below :—

1. The Sun—is seated on a lotus and wearing a truncated *kirita ;* two full-blown lotuses are noticed behind his shoulders, the stalks being held in the two hands : the right hand is mutilated.
2. Soma—wears a *jatamukuta* and is seated on a

pedestal in *sukhasana mudra* ; he holds something in the right hand, and a long water pot resembling an alabastron in the left hand.

3. Mars or Mangala—wears a *jatamukuta*, and is seated on pedestal in *lalitakshepa mudra* ; he holds something which cannot be identified in the right hand and a staff in the left.
4. Buddha or Mercury—wears a *karanda-mukuta*, and is seated in *sukhasana mudra* holding a *gada* or club in both the hands. The face of the pedestal is carved with a rectangle with two diagonals.
5. Brihaspati or Jupiter—a pot-bellied figure, wears a *jatamukuta*, and is seated on a low stool in *sukhasana*. He holds in his right hand a rosary or *akshamala*, and a *kamandalu* in the left.
6. Sukra—a pot-bellied figure, wears a *jatamukuta* and is on a low stool in *sukhasana*. He holds an *akshamala* in his right hand, and a *kamandalu* in the left similar to Brihaspati.
7. Sani—wears a *jatamukuta*, and is seated with the right leg crossed holding in his right hand something that cannot be identified, and a long staff or *danda* resembling a ladle in his left.
8. Rahu or the Ascending Node—a big-mouthed, rather flat-nosed figure with spiral curls having a large and flat protuberance ; a small eye is noticed on the forehead. He wears a *kundala*. Two big hands with palms turned towards the observer and covering the whole body below the head are noteworthy. This description answers that given by Mr. Krishna Sastri of Soma, the Moon (vide p. 239, South Indian Images of Gods and Goddesses).
9. Ketu or the Descending Node—is a snake-hooded human figure with the hind part like a serpent's tail ; the two hands are folded, holding

something between the palms. The description is similar in many respects to what is given in the Rupamandanam.
From Behar, Patna.
Presented by Babus Surajlal Lahiri and Krishna Chandra Ray Chaudhury.

I. GANAPATYA IMAGES.

I (a)—DANCING GANESA.

I (a) 1 359 A slab (3¾″ × 7¼″) containing an alto-relievo figure of eight-handed Narttana-Ganapati wearing a *jata-mukuta* and standing on a full-blown lotus resting on a *bhadrapitha* of the *pancharatha* form with the upper portion of the slab splintered off or broken. The face of the image is much injured. The pedestal is carved in its centre with the figure of a mouse, the vehicle of the god ; a devotee with folded hands and in a kneeling posture is carved on the left of it : on the right of the pedestal is noticed a cup with *laddukas*. In the background, or on the back slab is seen the representation of a trefoil arch. The attributes held in the different hands of the god are given below :—

Right hands—(*a*) Injured ; perhaps *Bhagnadanta* or *Ankusa* (goad).
(*b*) Axe.
(*c*) Injured—perhaps in the attitude of granting protection or *bhanga*.
(*d*) Rosary or *akshamala*.

Left hands—(*a*) Outstretched in the pose of dancing.
(*b*) Branch of a tree.
(*c*) A cup containing *laddukas* or *modakas*.
(*d*) Hanging down in the pose of dancing (*lolahasta* pose).

The left leg is bent with the foot resting on the toes.

From Bahla, Dinajpur.

Presented by Babu Rabindranarayan Ghosh, M.A.

I (b) I 389 An image (2-5/16″ × 3½″) of four-handed Ganesa wearing *jatamukuta* and seated in *sukhasana* on a full-blown lotus (*mahambuja*). The attributes are held in the following order :—

Right upper hand :—Broken tooth.

Right lower hand :—Rosary, or *akshamala*.

Left upper hand :—Axe.

Left lower hand :—A bowl with sweets (*modakas*) held with the trunk.

The figure of a devotee is carved on the left of the pedestal, and at its bottom is carved the mouse, the vehicle of the god. The image still bears marks of vermillion.

From—Khanpur, Rajshahi.

Presented by Babu Rabindranarayan Ghosh, M.A.,

J (a) —PARVATI.

J (a) I 278 Plate XVI An alto-relievo crowned figure of Parvati standing on a full-blown lotus (*padmapitha*) resting on a *bhadra*-pitha of the pancharatha type. The slab (11″ × 2′ without the tennon) shows the *adhamandala*, its edges simulating flames. The pedestal on which the lotus rests is carved with the two figures of devotees with clasped hands having the *godhika* in the centre, the vehicle of the goddess. The image wears *jatamukuta* ; she has three eyes and four hands and holds a *Sivalinga* with rosary, and trident or *trisula* in her right and left hands respectively ; her two lower hands touch two full-blown lotuses issu-

ing from behind the figures of a bull and a spotted deer flanking the central image on her right and left respectively. The right lower hand is in the pose of conferring boons and the left lower one perhaps held a *kamandalu* much injured. The goddess has on her person elaborately carved ornaments, *e.g.*, armlet, bracelet, ear-rings, torque, anklets, and the girdle from which hang beaded tassels. She wears a sacred thread. The slab has at its top the horned figure of the *kirttimukha* which is flanked on either side by an ornamental foliage device issuing from its mouth and a flying figure of *gandharva* holding a garland. The *mukuta* of the *gandharva* is rather peculiarly carved. The central image of the goddess has in her background the representation of a very plain *torana* with rectangular pillars and architrave surmounted at its two ends by an elongated floral device. The characteristic *sardula* below the architrave has been replaced by the representaion of a bird probably a peacock ; it has been rudely executed.

From Raiganj, Dinajpur.
Presented by Babu Amritalal Das Gupta, B.A.,

J (b)—CHAMUNDA.

J (b) 1 A broken slab (12″ × 10″) containing the figure in fragment of Chamunda wearing a garland of human
345 skulls and dancing on a *Gana* standing on a *bhadrapitha* of the *pancharatha* type. The goddess is flanked by emaciated dancing female figures. The right hand figure holds a cup, probably a *kapala* or skull containing blood in her right hand ; the right hand is raised to the level of the ear in the pose of dancing. The left hand figure similarly holds a similar cup in her left hand. The pedestal is carved with the headless trunk of a dead man

being devoured by jackals and vultures, At the bottom of the pedestal is carved the small figure of a devotee with folded hands.

From Jemo, Kandi, Murshidabad.

Presented by the late Ramendrasundar Trivedi.

J (b) 2 A block of potstone (6½″ × 12¼″) containing an
380 emaciated figure in the round of Chamunda seated
Plate XX on a *mahambuja* springing from a stalk resting on a *pitha* of the *pancharatha* type. It is the image of Dastura one of the eight varieties of Chamunda. The pose in which the goddess sits is peculiar, and is very seldom met with. It is not *utkutikasana* as some would feel inclined to call it. The goddess though emaciated, wears a necklace with the central gem and the *valaya*. The dressed hair falls behind ; the right hand which is broken rests on the knee and the left hand on the seat as would be natural to an old woman ; the grinning face with circular eyes wide open indicate fury ; the two canine teeth have been clearly shown ; the ears are elongated ; *urna* on the forehead is noticeable ; the sternum with the ribs attached to it is nicely represented. The pedestal is carved on the right with the figure of an animal resembling an ass ; from this some would identify the image as that of Sitala ; but the general features do not correspond to the *dhyana* of the latter deity. The image may represent the figure of the old, infirm woman (Jarati) whose form was assumed by Chandi as described by Kavikankan. Some would identify the image as Kankalini one of the 64 Yoginis of Chamunda.

From Attahasa, Bardwan.

Presented by Rai Sahib Nagendranath Vasu.

J (c)—MATRIKAS.

J (c) 1 A rectangular sandstone slab (width at the base—
365 1′-6¾″ × 3′-5½″) besmeared with vermillion contain-

Plate XIX ing in alto-relievo the representation of a temple enshrining a weathered four-handed figure of Brahmani flanked by a swan on her left and a lion with an upturned mouth on the right and standing in *samapadasthanaka* pose on the basement resembling a *bhadrapitha*. The attributes held in the different hands are noted below—Right lower—*varada* ; right upper—rosary or *akshamala* ; the left upper—axe ; the left lower—*kamandalu* or water pot. The image is dressed in a short undergarment from which tassels hang on both sides ; she wears a *jatamukuta*, *karnakundala*, bracelets and armlets. The two pillars with their capitals of the temple representation are simple and rectangular ; the entablature is plain ; there is narrow groove between the above and the *sekhara* which is a representation of the conventional *chaitya* hall with the usual horseshoe window. The two sections of circles on the two sides of the base represent the semi-vaults of the aisle ; the vault of the nave is visible ; both the *chaitya* hall and the *chaitya* window representations have the same decorative devices on the two sides of their respective bases.

From—Devagram, Nadia.

Presented by Rai Sahib Nagendranath Vasu.

J (e) 2 A small block (5¼″ × 2¼″) of soft potstone containing
229 five seated female figures, the one in the centre being four-handed. These are probably Matrika figures.

From Behar, Patna.

Presented by Babus Surajlal Lahiri and Krishna Chandra Ray Chaudhury.

J (d)—DURGA.

J (d) 1 A slab of potstone (4½″ × 6⅜″) containing the image of
338 a four-handed goddess (Durga) with high-swelling

breasts seated in *sukhasana mudra* and wearing a *jatamukuta*. The attributes are held in the following order:—Right upper hand—rosary or *akshamala*; right lower hand—*varada* pose; left upper hand—trident; left lower hand—*Amrita-bhanda* or the pot containing nectar. The right leg of the goddess dangles down and rests against the hind part of a mutilated lion.

From Calcutta.

Presented by Babu Satindranarayan Chandhury.

K (a)—LAKSHMI.

K (a) I A slab of soft potstone ($10\frac{1}{8}'' \times 1'\text{-}11\frac{1}{2}''$) containing
265 the figure of Kamala (Gaja-Lakshmi) seated on a
Plate XIV lotus throne in the *sukhasana mudra* with her right leg hanging and resting on the back of a mouse and left leg crossed. The goddess wears a *karanda-mukuta* with the *sirobandha* and *puritas* on her head inclined towards the right. Her attributes are arranged in the following order:—

Right upper hand:—*Ankusa* or goad.

Right lower hand:—Rosary or *Akshamala* and in *varada* pose.

Left upper hand:—Something rectangular and elongated carved with a diamond-shaped device probably a piece of embroidered cloth.

The *tilaka* mark on the forehead is visible; she wears *karnapura*, *karnakundala*, *valaya*, *kayura*, *nupura* and *kanthahara*. The goddess is represented as being bathed in water poured from pitchers held up with the trunks of two elephants standing on lotus: higher up are two flying figures of *Gandharvas*. The slab is arched culminating in a *kirttimukha*.

But for the representation of elephants pouring water the image could have been identified as

Sarasvati having the ram as her vehicle ; in that case the embroidered cloth should be taken for a *punthi* or book.

From—Bhagalpur.

Presented by the late Hrishikesh Mitra.

K (b)—GANGA.

K (b) 1 A broken slab measuring without the tennon at base
141 $9\frac{1}{8}'' \times 10\frac{3}{4}''$ and containing an alto-relievo figure of Ganga, the upper part of which is wanting. The goddess stands on a *makara* (crocodile) ; her cloth reaches a little above the ankle, its folds being indicated by five lines. The left hand is broken and a very small portion of the right fore-arm and hand wearing a richly worked bracelet exists. She holds something like a flower (or *Trisula* or lotus) in her right hand. She is flanked by two standing figures ; that on the right hand side (a male figure) holds a *chhatra* (umbrella) a portion of the handle of which is existing, that on the left hand side is a female figure, standing in a graceful pose holding the *chhatra* in her right hand. The pedestal is carved on its left with the figure of a devotee with folded hands.

From Debakunda, Beldanga, Murshidabad.

Presented by Maharaja Sir Manindra Chandra Nandi, K.C.I.E.

K (c)—YAMUNA.

K (c) 1 A fragment ($9\frac{5}{8}'' \times 1'$-$1\frac{1}{2}''$) of a door jamb, the top
3 being broken. It contains two panels separated by a narrow recess deeply incised. The wider panel on the left contains the richly bejewelled figure of Yamuna standing with flexion (*bhanga*) on a turtle. This panel is flanked by two pilasters of the vase-shaped base and elongated reel-like shaft with

beaded tassels and garlands hanging from their top. The panel on the right contains a half kneeling figure of a squat figure with pointed beard and with his left hand resting on the knee-cap.

From Behar, Patna.

Presented by Mrs. C. F. Jones.

K (d)—SARASVATI.

K (d) 1 A fragment from a slab of Vishnu irregular in shape
282 measuring (1½" × 6¼") containing the richly bejewelled image of Sarasvati standing in *abhanga* pose and holding a Vina. The feet of this image are broken off. The goddess has rich ornaments on her person ; she is flanked on the left by a figure standing in *trivanga* form and carrying a *chakra* on her head ; just above this figure is seen on a pilaster a leafy representation resembling a conch-shell. Sarasvati being an attendant figure of Vishnu and the conch-shell being visible, it is certain that this is a fragment of a slab containing the figure of Vishnu.

On the right of the image (Sarasvati) rises a stalk terminating in a lotus which is badly injured.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

K (d) 2 A fragment (max. height—11¾") from the image of
19 Vishnu showing the mutilated figure of Sarasvati in *dvibhanga* (doubled) pose holding the stringed instrument as usual. The edges of the slab simulating flames are visible.

From Saptagram, Hooghly.

Presented by Babu Rakhaldas Banerji, M.A.

K (d) 3 A fragment (10½" × 1'-2½") from an image of Vishnu
430 showing the mutilated figure of Sarasvati in *tribhanga* pose and holding a stringed instrument in

both the hands as usual. The fragment of the right lower hand of Vishnu holding the *sankha* is *visible.*

From Debagram, Nadia.

Presented by Rai Saheb Nagendra Nath Vasu.

K (d) 4 An arched piece (2¼″ × 4¼″) containing a four-handed
377 image of Sarasvati seated on a *mahambuja pitha* in *sukhasana mudra* with her right leg resting on the back of a ram carved on the pedestal, it being the vehicle of the goddess according to the text of the *Satapatha* Brahmana. The attributes held by the goddess are arranged in the following order :—Right upper hand—*akshamala* ; left upper hand—book ; the right and the left lower hands hold the *vina* with the usual *makara* terminal.

From Barabelun, Burdwan.

Presented by Babu Panchanan Bhattacharya.

K (e)—DHARMA THAKURA.

K (e) 1 A slab (6¾″ × 6½″) of black stone containing a figure
355 in relief of a tortoise representing Dharma Thakura. It has four small legs for supporting the slab on a *simhasana.*

From Barabelun, Burdwan.

Presented by Babu Panchanan Bhattacharya.

L—MISCELLANEOUS.

L (1) A block of soft potstone (5½″ × 3″) carved on one
266 side containing the figure of a mother lying on her left side on a couch with a child by her side touching her breast, and attended by a maid servant near her feet. The pillow on which the head of the mother rests has been shown. The background is carved with the figures of Ganesa and Durga holding a trident and sitting with the right leg hanging down and the left one resting on

an animal (lion). The scene accordingly appears to represent the birth of Ganesa. The legs of the couch are represented ; one of the vessels below the couch contains offerings of a devotee represented conventionally, and the other is perhaps a spittoon.

From Dinajpur.

Presented by Babu Krishna Nath Sen.

L (2) A fragment (9″ × 9″ max. width) of potstone representing
387 the scene similar to that described in $\frac{L(1)}{266}$ Below the couch are seen a devotee with folded hands, a pair of wooden sandals, and a fragment of a spittoon. The piece of cloth worn by the goddess is nicely embroidered, and the bedsheet shows good workmanship. On the extreme left stands the *chowrie* bearer in *tribhanga* and *katihasta* pose with the left leg crossed behind ; one of the legs of the couch is shown.

From Kantabari, Dinajpur.

Presented by Babu Rabindra Narayan Ghose, M.A.

L (3) A slab of blackstone (6½″ × 9½″) arched at the top and
233 containing the figure probably of Kamadeva with with Rati and Trishna seated on a *mahambuja pitha*; the left hand corner of the stone is broken.

From Behar, Patna.

Presented by Babus Surajlal Lahiri and Krishna Chandra Ray Chaudhury.

L (4) A slab of close-grained sandstone (10″ × 5⅝″). This
268 is a piece of Sati stone with flat hemispherical projections.

From Behar.

Presented by Babu Pulinbehari Dutt.

L (5) A slab (7-3/16″ × 8⅞″) of red stone containing a nicely
386 carved well caparisoned elephant in an arched re-

cess with a broken *howdah*, the top of which is represented by the *amalaka* finial of a temple of the Indo-Aryan style. The extrados of the cinquefoiled arch is beaded.

From Sonarkundu, Birbhum.

Presented by Babu Prangovinda Das Viswas.

L (6) 346 A thin square tablet (3⅝″) of greyish mica schist carved with four circles at the corners and one in the centre. In the spaces on two sides are found representations of birds including a peacock with outstretched wings.

From Denur, Burdwan.

Presented by the late Ambica Charan Brahmachari.

L (7) 236 A slab of sandstone (9½″ × 1′-3½″) containing the weathered image of a female figure with folded hands seated cross-legged on a lotus seat, the head-dress resembling the hoods of serpents. It is broken at its right upper corner.

From Behar, Patna.

Presented by Babus Surajlal Lahiri and Krishna Chandra Ray Chaudhury.

L (8) 340 The fragment (6½″ × 9¾″) of an unknown goddess in blackstone. The edge of the slab simulates flames and is succeeded by a beaded border. The goddess is many-handed, only the two left hands are shown in their entirety ; the two other left hands are broken off. In one of the former she holds the bow and in the other a small *trisula* (or a *vajra*) ; these two hands wear elaborately worked bracelets of different patterns.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

M—ARCHITECTURAL.

M (1) 342 A T-shaped slab (2′-11″ × 1′-2¼″) forming the architrave of a door or window opening. It is carved

on the sides with rosettes and figures of dwarfish, pot-bellied *atlantes* struggling to support the superstructure. The shallow grooves for the cramps are noticeable on the top.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

M (2) 343 A slab of stone (2′-6″ × 1′-6″) showing a trefoil arch crowned at the apex by a horned *kirttimukha*. The piece must have surmounted a niche or a panel. The extrados of the arch shows lines of fillet and cyma.

From Raiganj, Dinajpur.

Presented by Babu Amritalal Das Gupta, B.A.

TERRACOTTA, BRICKS,
AND
TILES.

TERRACOTTA, BRICKS AND TILES.

N (a)—TERRACOTTA FROM RAJAGRIHA.

N (a) 1 A stucco head of Buddha having the core filled with
102 concrete of rather fine aggregates. The hair does not consist of spiral curls, but long flowing parted locks. The lower lip is thick, the nose is broken. The eyes are wide open unlike what is seen usually. The protuberance on the head tapers to a point at the rear.

Presented by Babu Rakhaldas Banerji, M.A.

N (a) 2 A hollow terracotta finial of a votive *stupa* having
104 its core filled with plaster ; the portion at the bottom is of the shape of an inverted bell ; the one next to it is bulbous and dome-shaped. The portion at the top consists of a tier of concentric rings decreasing in width as they rise.

Presented by Babu Rakhaldas Banerji, M.A.,

N (b)—TERRACOTTA MEDALLIONS FROM BODH GAYA.

N (b) 1 A terracotta medallion elliptical in form with a beaded
24 border, bevelled at the edges, the top being more
Plate XXI elongated and pointed than the bottom. The length of the major and minor axes are 6″ and 4½″ respectively ; thickness ¾″. It contains an alto-relievo figure of Buddha in *bhumisparsa mudra* seated on a full-blown lotus in a recess flanked by beaded pillars and surmounted by a trefoil arch terminating in a *sekhara* representation of the temple at Bodh Gaya showing the characteristic

triratha forms ; two more thin pillars adjacent to those noted above and meant for the rear are noticeable. The sides of the arch show the *amalakas* representing the *bhumis* of the *sekhara* of the temple of the Indo-Aryan style ; but it must be stated that this part of the *sekhara* does not fit in with that higher up. The representation of votive *stupas* is noticed on the two sides.

It shows a tree behind the *sekhara* representing the *bodhidruma* ; the leaves and branches of the tree look like flames. The medallion is broken in twain and shows a clear fracture indicating good burning ; a few airholes are seen on the reverse. These medallions used to be attached to the temple, and to one of the two fragments a small patch of plaster is still found to stick.

N (b) 2 A fragment similar to $\frac{\text{N (b) 1}}{24}$
29

N (b) 3 A fragment with the lower part broken and similar
30 to $\frac{\text{N (b) 1}}{24}$. The pillars of the arched recess are, however, different from the latter.

N (b) 4 A fragment with the lower part broken ; plaster still
31 adheres to the reverse.

N (b) 5 A fragment with the lower part broken and similar
32 to $\frac{\text{N (b) 1}}{24}$

N (b) 6 Do.
35

N (b) 7 Do.
36

N (b) 8 Do.
39

N (b) 9 Do.
42

N (b) 10 Do.
47 *The above ten medallions were presented by Babu Rakhaldas Banerjee, M.A.*

N (b) 11 A fragment with the upper part broken and similar
380 to $\frac{N(b)1}{24}$

Presented by Pandit Satya Charan Shastri.

N (b) 12 A fragment of a terracotta medallion with a raised
25 rim, the distance from its centre up to the edge of the rim being 2¼″; so the minor axis of this medallion is 4½″: next to the outermost rim comes the beaded border; the image of Buddha is in *bhumisparsa mudra* and shows the same features as those in No. $\frac{N(b)1}{24}$; the decorations are also generally similar, except the pilasters which are thick in this case and show an alternation of beads resembling *ghata* and thin disc.

N (b) 13 A fragment of a medallion with both the upper and
26 lower portions broken off and similar to $\frac{N(b)12}{25}$ The piece is much weathered.

N (b) 14 A broken fragment similar to $\frac{N(b)12}{25}$. The image is
33 weathered.

N (b) 15 A fragment with the lower part broken and similar
34 to $\frac{N(b)12}{25}$.

N (b) 16 A fragment with the lower part and the right side
41 broken and similar to $\frac{N(b)12}{25}$. It is weathered.

N (b) 17 A broken fragment of a terracotta medallion similar
27 to $\frac{N(b)15}{25}$ in many respects, with the projecting rim
Plate XXI bigger than the latter. The fragment is broken in twain: the medallion is not elliptical in shape; it is a rectangle with the top curved and more or less pointed. It is 2¼″ from the centre up to the outer edge of the rim. The *sekhara* representation which looks like a truncated pyramid shows the pilasters with the deep recess or groove between them too distinctly; the pilasters are carved with the scroll and beaded border. The *bhumis* re-

presented by the *amalakas* are nearly in the same line with the pyramidal portion and hence are more natural and graceful than those represented in the preceding medallions. The lotus seat of the image of Buddha in *bhumisparsa mudra* is divergent from the usual type. There is the modillion cornice below the full-blown lotus, and further below is the base consisting of tiers of fillets. The base is inscribed with the usual Buddhistic creed formula.

The plaster with which the medallion was fixed still sticks to the reverse. The fracture of the pieces shows good burning.

N (b) 18 A fragment with the lower part broken and similar
28 to $\frac{N (b) 17}{27}$. The fracture shows bad burning ; plaster sticks to the reverse.

N (b) 19 A fragment with the lower part broken and similar
40 to $\frac{N (b) 17}{27}$. The head of the image is mutilated ; plaster sticks to the reverse.

N (b) 20 A fragment with the lower part broken and similar
43 to $\frac{N (b) 17}{27}$.

N (b) 21 A fragment with the lower part broken and similar
44 to $\frac{N (b) 17}{27}$. The piece is much weathered ; saltpetering is noticeable.

N (b) 22 A broken fragment similar to $\frac{N (b) 17}{27}$; plaster sticks to
49 the reverse.

The above eleven medallions were presented by Babu Rakhaldas Banerji, M.A.

N (b) 23 A broken fragment similar to $\frac{N (b) 17}{27}$. The image is
381 well preserved. It is inscribed.

N (b) 24 A fragment with the upper part broken and similar
382 to $\frac{N (b) 17}{27}$.

The above two medallions were presented by Pandit Satya Charan Shastri.

N (b) 25 A fragment of the upper part of a terracotta medallion
38 (width 3½″ × 3″-height) similar in many respects to $\frac{\text{N (b) 17}}{27}$ but without the rim. The top of the piece is not pointed. Plaster (thickness ½″ to ¾″) still sticks to it on the reverse.

N (b) 26 A fragment with the lower part broken and similar
46 to $\frac{\text{N (b) 25}}{38}$.

N (b) 27 A fragment with the upper part broken of a terracotta
48 medallion with bevelled edges and with only a portion of the rim existing at the bottom. It is inscribed outside the rim on the left side ; it is also inscribed as usual at the bottom. The central image of Buddha in *bhumisparsa mudra*, the portion only of which exists from the shoulder downwards, is found surrounded by tiers of small *stupa* representations. The fracture shows partial vitrification.

N (b) 28 A fragment of a terracotta medallion (base 3⅜″ × 6″
50 height) broken in twain showing a fracture indicat-
Plate XXI ing under-burning. It is similar in many respects to $\frac{\text{N (b) 17}}{27}$ but is without the rim. The form of the medallion is a truncated pyramid surmounted by a semi-ellipse ; plaster still sticks to it on the reverse. It is inscribed at the base.

N (b) 29 A fragment with the lower part broken off and
45 similar to $\frac{\text{N (b) 28}}{50}$

N (b) 30 A fragment with the lower part broken off and similar
37 to $\frac{\text{N (b) 28}}{50}$

The above six medallions were presented by Babu Rakhaldas Banerji, M.A.

N (c) BRICKS &c. FROM BODH GAYA.

N (c) 1 A moulded block (4½″ × 6⅛″) arched at the top and
51 stamped with the representation of Buddha seated

on a *bhadrapitha* in *dhyani mudra* under a tree (*bodhidruma*) in a temple representation with a flat domical roof surmounted by a finial. The image has a circular nimbus behind ; the usual *torana* representation with the architrave and the *makara* terminals is noticeable in the background.

N (c) 2 A fragment of a moulded brick with the lower part
52 broken off and similar to $\frac{N (c) 1}{51}$.

N (c) 3 A moulded block (2½″ × 7¾″-height) meant for
53 decorating the recess between two wide vertical bands ; it depicts the conventional ornamental representation of a vase or *ghata* resting on a lotus base with a floral device issuing out of it. The rim of the *ghata* terminates in volutes. The body of the vase shows two bands enclosing a space decorated with a row of perforated beads. The base of the *ghata* is ornamented with the deeply incised petals of lotus.

N (c) 4 A moulded block (5¾″ × 4½″) depicting a floral device
54 with a petaled border.

N (c) 5 A moulded block (4¾″ × 3⅞″) showing a deeply
55 incised *Swastika*, its arms running in a counter-
Plate XXI clockwise direction.

N (c) 6 A title (6″ square) showing a fully expanded lotus
56 enclosed by a circular band showing projecting and
Plate XXI pointed petals. It shows numerous minute airholes on the reverse.

N (c) 7 An elongated lozenge-shaped brick showing a raised
57 and elongated rosette of four petals. The edge of
Plate XXI the surface is notched. This slab presents the appearance of two isosceles triangles superimposed on each other. The sides of the two bricks are 4″ and 5⅝″.

N (c) 8 A moulded brick (5″ × 6¼″) showing intertwining
58 loops enclosing a floral device with two spirals having contrary directions at the base.

The above eight bricks were presented by Babu Rakhaldas Banerji, M.A.

N (d)—BRICKS, &c., FROM GAUDA AND PANDUA.

N (d) 1 A carved brick (5¼″ × 5″) showing serrated tooth-like
110 projections (⅞″ × 1⅝″) on one side. The marks of mortar still visible on the surface indicate clearly how the brick was placed *in situ*. These bricks used to be placed vertically one upon the other on their thin edge thereby forming a vertical serrated moulding apparently between two outer bands. The corner at the top of the serration is broken off.

Presented by Raja Rao Jogindra Narayan Ray Bahadur, C.I.E.

N (d) 2 A carved brick (7⅜″ × 6¼″) showing an archer in the
156 act of shooting an arrow while standing on a chariot
Plate XXII with its front part terminating in the mouth of a demon with manes and surmounted by a finial representation supporting a flag. The standing figure shows four bends of the body indicative of the effort of drawing the string of the bow. The archer is probably a *rakshasha* belonging to Ravana's host; the projecting canine tooth is visible; he wears ear-ring (*kundala*), crown (*kirita*); he has about his person a tunic with the beaded girdle and a tight-fitting underwear reaching up to the ankle. A quiver containing arrows hangs from the right side of the waist.

N (d) 3 A broken brick in three parts containing the alto-
157 relievo figure of a demon with the usual projecting canine teeth and holding a circular shield in the left hand and sword about to be unsheathed in the

right hand. The brick which is not entire at present measured 6½″ × 5″. The demon wears a tunic, kilts, ear-rings (*kundala*) and a peculiar type of *mukuta* with upright peaks ; the posture in which he stands and the grinning face are indicative of fury. The head is elongated and unnatural.

N (d) 4 A moulded brick (5⅜″ × 4⅜″) showing an upright
189 floral device springing from a base showing the volutes on the two sides in the centre having its petals skilfully executed ; such devices in halves are noticed on the two sides.

The above three bricks were presented by Babu Haridas Palit.

N (d) 5 A portion of a frieze (11⅜″ × 7¼″) painted black in
242 imitation of black stone. It has an arm (3″ long)
Plate XXII projecting at right angles from it and meant for effective bonding. The surface is divided into four panels : starting from one side we find the reel and a pair of discs alternating each other. The reel is ribbed in imitation of *amalaka ;* next comes the representation of interlaced creepers culminating in pointed buds and fully expanded palmettes. The next panel which is narrow contains a series of lozenge-shaped dics. The outer border of the panel shows crenellation ; the last panel contains a series of horseshoe-shaped concentric curves forming a continuity by the outermost ones meeting one another.

From Pandua.
Presented by the late Radhesh Chandra Sett, B.L.

N (d) 6 Similar in shape to $\frac{\text{N (d) 8}}{158}$ but tinted white. The glaze
160 is almost gone. There is a hollow on the reverse.

N (d) 7 A fragment of a radiating tile showing a serrated orna-

109 ment on the edge ; the teeth are tinted white and coated with a thin glaze ; airholes are noticeable.

Presented by Raja Rao Jagindra Narayan Ray Bahadur, C.I.E.

N (d) 8 A fragment of a tile resembling a curved arrowhead
158 forming the crowning member of a wavy line. It is coated with a blue glaze.

N (d) 9 Similar to $\frac{\text{N (d) 13}}{165}$
159

N (d) 10 A fragment of an enamelled brick with borders of the
162 edge tinted green enclosing a yellow space. The glaze on the green border exists still.

N (d) 11 An enamelled block showing a columnar representa-
163 tion (1⅝″ × 4⅜″ height) meant for being fixed vertically. There is a hollow on the reverse. The enamel has almost disappeared. Yellow border is still noticeable.

N (d) 12 A moulded block (1¾″ × 5¼″ height) showing a ser-
164 rated representation resembling an *amalaka* meant for being fixed vertically in a narrow recess. The tooth-like ornament is tinted blue and white alternately.

N (d) 13 A fragment of a radiating block with a hollow on the
165 reverse. The edge is tinted blue, and coated with a glaze.

N (d) 14 Similar to $\frac{\text{N (d) 12}}{164}$
166

N (d) 15 A fragment of a bevelled block, the slanting side and
167 the edge being enamelled and tinted green and yellow.

N (d) 16 An approximately square block (3⅛″ on each side)
170 with a green border enclosing a yellow background decorated with a four-petaled green rosette, a portion of which has peeled off along with the background. Small airholes are noticeable on the sur-

face ; the glaze still exists ; there is a hollow on the reverse for effective bonding.

N (d) 17 A fragment of a bevelled and radiating block. The
172 slanting edge shows a battlemented representation on a white background. The blue surface shows a good glaze.

N (d) 18 An enamelled block (1¼″ width × 3¼″ height) show-
173 ing a columnar representation similar to 16 $\frac{N\ (d)\ 11}{163}$

N (d) 19 A fragment of a block showing on its edge a white
174 floral device with curved petals running in a counter-clockwise direction upon a glazed blue background.

N (d) 20 A fragment of a tile with its edge decorated with
176 lozenge-shaped devices tinted yellow on a green background.

N (d) 21 A tapering surface drain pipe showing the spigot end
190 which makes it particularly interesting. The piece is tinted white, and it still retains glaze fairly well.

N (d) 22 A fragment similar in shape and colour to $\frac{N\ (d)\ 6}{160}$. It
191 still retains its glaze.

N (d) 23 A fragment of an enamelled tile tinted white and
193 hexagonal in shape (side of the hexagon = 2¾″). The glaze is wanting.

N (d) 24 A fragment showing a lotus projecting in bold relief
194 from a white background. The lotus is tinted white, and the piece still retains its glaze.

N (d) 25 A fragment of a curved tile showing the representa-
211 tion in white of a plant with tender stems and leaves upon a blue background covered with a thin coat of glaze.

N (d) 26 A fragment of an enamelled tile similar to $\frac{N\ (d)\ 37}{226}$; the
212 chevron is in blue upon a white background. There is a hollow on the reverse.

N (d) 27 A small block forming the terminal of a cornice. Both
213 the upper and lower surfaces are decorated with scrolls tinted white.

N (d) 28 A moulded block showing a cavetto on each side of
216 the central projecting fillet. The curved sides are decorated with a scroll in white upon a crackled blue background having two white lines enclosing the scroll. The yellow and the green dots enhance the beauty considerably.

N (d) 29 A moulded block decorated with scroll tinted white
217 with two projecting parallel ridges showing a bevelled groove with the space between them tinted blue.

N (d) 30 An enamelled block (5″ × 2¾″) of saucer shape. The
218 enamel on the edges or rims has disappeared. The surface is decorated under a glaze with a scroll showing a floral device and tendrils tinted in white upon a crackled blue background. The yellow and green dots render the body beautiful by contrast. The block is well burnt.

N (d) 31 An enamelled block of saucer shape (4¾″ × 2¾″)
219 similar to $\frac{\text{N (d) 30}}{218}$. The surface retains greater glaze than $\frac{\text{N. d. 30}}{218}$ The dots of different tints are a little smaller than those in the latter.

N (d) 32 A moulded block with its edges showing a four-petaled
220 rosette nicely tinted in white, blue, green and yellow and having a beaded border. The whole surface was covered with a thin coat of white glaze. The corolla of the rosette showing concentric rings tinted green, white and blue with a yellow dot in the centre is beautiful.

N (d) 33 A fragment of an enamelled brick having its edge
221 decorated with the bead and reel ornament. The beads have a blue outline containing four-petaled

rosettes coloured in various tints. The reels show concentric borders of yellow, blue and green. The white dots on the blue lines render the piece very beautiful.

N (d) 34 A fragment of a jamb moulding showing two rebates
222 and decorated with a foliage device nicely rendered in white, blue, green and yellow. The white background has almost disappeared.

N (d) 35 A fragment of a tile having its two edges tinted. One
223 edge shows circles with a half circle on one side, they being connected together in pairs. The circles are tinted yellow and the outermost wavy line is green, these enclosing blue wavy spaces studded with white dots. The surface is very beautifully worked. The other edge shows a white scroll on a blue background, the tendrils being shown in white. The leaves are coloured in green and dull yellow. The edge is bordered by yellow lines.

N (d) 36 A fragment of an enamelled tile (5″ × 3¾″) with ser-
224 ration at one corner. It is coated with a thin transparent glaze over which the scroll with beaded borders is traced in white, green and yellow. White dots or beads forming the border on a pale blue background bounded by green and yellow lines render the piece beautiful. The tile is well burnt.

N (d) 37 A fragment of an enamelled tile showing a chevron
226 in white on a blue background coated with a thin glaze.

N (d) 38 A fragment of an enamelled brick tinted yellow.
227 Patches of colours are still noticeable in the recesses.

The above thirty one bricks were presented by Babu Haridas Palit.

N (d) 39 A fragment of an enamelled brick tinted white and
244 . blue on the outer edge, and covered with a thin

coat of glaze. The blue surface is rather uneven, and shows small depressions.

Presented by Babu Chintaharan Ghatak.

N (d) 40 A small radiating brick having its front edge tinted
435 blue. The coloured surface still retains the glaze.
Presented by Raja Rao Jogindra Narayan Ray Bahadur, C.I.E.

N (e)—BRICKS, &c. FROM SAPTAGRAM (HOOGHLY).

N (e) 1 A moulded brick (7″ × 5¼″) forming part of a con-
155 tinuous horizontal frieze of which the brick No. $\frac{N\ e.\ 3}{290}$ is the terminal. The ogee arches are shown in halves on the two sides ; patches of plaster are still visible.

Presented by Babu Pulin Behari Dutt.

N (e) 7 An L—shaped carved brick (mid. width 4″ × 5⅜″), the
289 small projection from the left side forming one arm of the letter L ; it shows the part of the stem of a creeper with leaves and tendrils boldly projecting from the background and forming a scroll.

N (e) 3 A moulded brick (9⅜″ × 5⅜″) bevelled on one edge for
290 effective bonding and meant for the frieze ; patches
Plate XXII of plaster still stick fast to the sides. The panel shows an ogee arch representation with a floral inset. The arch is bounded by the representation of petals of a flower drawn from the artist's imgination and surmounted at the apex by a rosette projecting boldly from the background. The arch on the right hand side is shown in half indicating the termination of the frieze which continues on the left hand side, and the rim of the panel is accordingly wanting here. The top of the panel shows floral device, the one on the left hand side being shown in half. The brick No. $\frac{N\ e.\ 5}{292}$ forms a part of this frieze.

N (e) 4 A moulded brick (6⅛″ × 8⅞″) forming part of a
291 horizontal frieze and showing a boldly projecting
Plate XXII arabesque pattern terminating in arrowheads and containing in the enclosed space the foliage device issuing from a floral base. The design is Saracenic.

N (e) 5 A moulded brick (6″ × 5¼″) forming part of the frieze
292 $\frac{N.e.3}{290}$ It shows two halves of an ogee arch on the
Plate XXII two sides with a floral device issuing from a stem in the interveing space. Though similar to $\frac{N.e.3}{290}$ its thickness is greater than the latter.

The above four bricks were presented by Babu Naliniranjan Pandit.

N (f)—BRICKS, &c. FROM JOSOHARA.

N (f) 1 An ornamental brick moulded in three parts (6⅞″ ×
59 1′-2½″) containing the figure of Krishna standing
Plate XXIII in a slightly *tribhanga* pose and playing on flute. The three pieces taken together represent a temple with a *sekhara* of the Bengali style. The pedestal (6⅞″ × 3½″) of the temple shows four lines of bands formed by thin laminæ or discs separated in the centre by a recess with a plain face. The edges of the panel, both at the top and bottom, show a series of diamond-shaped discs. The central piece (6⅞″ × 5⅞″) shows Krishna flanked by tapering octagonal columns with bands in the centre, at the top and bottom. The face of the god is seen in profile. The top piece (6⅞″ × 5⅛″) representing the spire of the temple shows concentric bands of diamond-shaped discs, zigzags and circular discs alternated by diamond-shaped ones. The flat top of the *sekhara* is surmounted by a finial flanked by a bird on either side, one foot resting on the incline of the *sekhara*. Two uprights carrying finials are noticed on the two sides. This architectural feature is peculiar and is not usually met with. In between

the edge and the bird is found a rosette projecting boldly from the background.

N (f) 2 A moulded brick in two parts (7″ × 10⅛″) similar in
60 many respects to $\frac{N.f.1}{59}$ The top piece is wanting
Plate XXIII and two out of the three parts only exist. The pedestal or the bottom piece (7″ × 3¼″) is broken in twain. The fracture shows airholes and bad burning. The central piece which now forms the top (7″ × 6¾″) contains the figure of Balarama standing in a very slightly *tribhanga* pose and holding up in the left hand the horn, and in the right, the staff of the shepherd ; his face is shown in profile ; the image wears a garland (*vanamala*) ; the top knot in which the hair is tied up is different from that of Krishna in $\frac{N.f.1}{59}$; there are two locks of braided hair. The tapering octagonal columns of the temple by which the image is flanked show bands containing three rings a little higher up the centre. The band at the bottom consists of two rings and exists only on the right pillar, that on the left being broken.

N (f) 3 A moulded tile (8¼″ × 4¾″) forming the central piece
61 of a temple representation. It shows a portion of the *sekhara* and the tails of the birds perching on on the two sides. It is well burnt.

N (f) 4 A carved brick (5¾″ × 3½″) meant for a continuous
63 band showing scrolls ; an additional stem with tendrils near the rim makes the scroll present the appearance of a conch-shell. The face shows patches of plaster.

N (f) 5 A moulded brick (6¾″ × 1⅞″) meant for the frieze
64 showing rosettes arranged checkerwise presenting
Plate XXIII the appearance of a perforated screen.

N (f) 6 A moulded tile (7½″ × 4″) broken in twain showing a
65 beaded scroll, the spaces above and below being

decorated with tendrils. The fracture shows air-holes.

N (f) 7 A carved brick (5″ × 3½″ to 3¾″ width) showing
66 interlaced tendrils of creepers ; the interlacing is shown gracefully and is worth a study.

N (f) 8 A carved brick showing an absence of rims on two
67 of the adjacent sides. The sides are bevelled.

N (f) 9 A moulded tile (4½″ × 4¼″) similar to $\frac{N\ (f)\ 7}{65}$. It has
68 rims on two adjacent sides.

N (f) 10 A moulded tile (6½″ × 5⅛″) decorated with an
69 arabesque showing interlacing with a floral inset of pointed fern-like leaves. The spaces at the corner show foliage with tendrils.

N (f) 11 A tile (6¾″ × 5½″) moulded with an arabesque pattern
70 with the inset of a six-petaled rosette forming
Plate XXIII part of a continuous band.

N (f) 12 A moulded brick (6⅛″ × 6⅝″) showing a design of six
71 interlaced creepers with lotus insets, the big ones in the centre being placed in octagons with carved sides, and the smaller ones on the two sides in quadrilateral spaces. The brick was meant for a vertical band. The rims of the panel on two out of the four sides do not exist owing to its forming the part of a continuous band.

N (f) 13 Two moulded blocks (4″ × 4½″) forming the two
72 quadrants of a lotus rosette . The lotus in the centre has floral devices projecting at regular intervals from the outer edge. The outer band shows a jewel of lozenge-shaped design.

N (f) 14 A square moulded block (2¾″ square) containing a
73 lotus in bold relief. It is like the former hollowed out on the reverse ; the full-blown lotus is enclosed by a tier of three lines of petaled bands.

N (f) 15 A moulded block (3″ square) with a finely executed
74 lotus boldly projecting and showing a tier of 5 rows of petaled bands ; the corolla is shown clearly ; the block is hollowed out on the reverse. The petals are pointed.

N (f) 16 A moulded block measuring 3¼″ × 3⅛″ ; it shows a
75 rosette of six petals enclosed by two concentric petaled bands.

N (f) 17 A square moulded block (1¾″ square and 2⅜″ high)
76 showing a projecting lotus.

N (f) 18 A moulded block 2½″ square showing a projecting
77 rosette of five petals enclosed by a tier of two lines of petaled bands.

N (f) 19 A moulded tile (5¼″ × 5½″) bevelled on one edge
78 and decorated with a foliage device showing stems, tendrils and buds. It forms part of a band showing a scroll represented by the main stem.

N (f) 20 A brick nearly square measuring 4″ × 3⅞″ and 1¼″
79 in thickness ornamented with a projecting decoration represented by a square with curved beaded sides and with a four-petaled rosette as an inset.

N (f) 21 A brick (measuring 4⅝″ × 3⅜″ × 1¾″) with a lozenge-
80 shaped figure having a four-petaled rosette inset.

N (f) 22 A moulded brick (7⅜″ × 11⅜″) in two parts, that
81 forming the piece at the top is missing. It repre-
Plate XXIII sents a straight upright tree with curved branches laden with fruits resembling custard-apples. The tree has been distinctly shown coniferous. The central vein of the leaves is shown. To the right of the tree springs up from the ground a creeper passing across the former and carrying six petaled

flowers. The base of the trunk of the tree shows a floral device worth noticing.

Bottom piece—7⅜″ × 5″.

The above twenty-two bricks were presented by Ray Yatindra Nath Chaudhury, M.A., B.L., and Babu Sris Chandra Adhicary.

N (f) 23 A moulded tile (6¼″ × 7½″) meant for the terminal
425 of a continuous band showing five-petaled lotus
Plate XXIII with a ring of close petals in the interspaces formed by the interlaced strings of two strands. Four petaled rosettes are represented in the foiled spaces ; along the sides are found half lotuses and rosettes. The edges show flat plain band.

From the temple of Govinda Dev at Gopalpur.

N (f) 24 A moulded block (3⅝″ × 3¾″) containing three battle-
426 mented representations tipped with arrowheads and notched at the edges with narrow recesses between them. The representation on the left hand side is doubled, and the other half is noticed on the edge. The block is well burnt : a small patch of mud mortar which has set hard still adheres to one of the sides. This block has been derived from the top of the pillar flanking the arched recess in which the image of Govinda Deva at Gopalpur within the territory of Pratapaditya used to be enshrined.

Presented by Babu Hiran Kumar Ray Chaudhury, B.A.

N (g)—BRICKS, &c., FROM BHUSHANA.

N (g) 1 A tile (7½″ square approximately) broken at one
128 corner containing an ornamental medallion with a fully expanded lotus as an inset enclosed by two concentric bands carved with notches. It shows a big airhole on the reverse.

N (g) 2 A moulded brick (6¼″ × 3¾″) forming the terminal of
129 a continuous horizontal band decorated with an interlaced arabesque pattern containing four-petaled rosettes as insets in the foliated interspaces. The spaces at the top and bottom show half rosettes; the workmanship of this piece is exquisite.

N (g) 3 A moulded brick panel (4⅞″ × 6″) containing the muti-
130 lated figures of Radha and Krishna. The garment of Radha showing parallel folds is noteworthy; Krishna stands with his legs crossed and playing on the flute; he has on his person a *vanamala*, anklets, beaded girdle (*kanchi*) and a *peetadhada*.

The above three bricks were presented by Babu Monomohon Chakravarty.

N (g) 4 A moulded brick panel (7⅜″ × 7½″) forming part of
237 a continuous horizontal band containing figures of
Plate three soldiers moving in a single file and saluting
XXI some personage not shown in the panel. The figures wear a long tunic reaching below the knees and tied at the waist by a girdle from which two tassels hang down. The soldiers are each provided with a small dagger passing through the girdle and a sword hanging almost horizontally on the right side. It may be remarked that the position of the sword is wrongly represented here.

N (g) 5 A moulded brick panel (8″ × 7″) forming the terminal
238 of a continuous horizontal band containing a human figure seated on a stool with a ribbed bolster behind, the upright position of which is worth noticing. The seated figure wears a turban, a torque, a close-fitting tunic tied by the girdle; he is smoking an Indian pipe (*hooka*) with an attendant figure standing behind it and holding it with both the hands; the latter has on his person armlet, bracelet, and wears a tunic reaching up to the knee. A spitoon is seen under the stool, the legs of which resemble

those of a common Indian *charpoy*. The cross-piece connecting the legs is ornamented with a row of lozenge-shaped mouldings intersected by a horizontal line in the centre.

N (g) 6 A tile (7½" × 6") shows a fully expanded lotus enclosed
250 by two beaded bands representing close petals coalescent with each other and forming one band as it were. The petals and the calyx are boldly executed. The front face is well burnt but the rear shows signs of saltpetering.

N (g) 7 A moulded block (4½" × 3¼") with a lotus projecting
251 boldly and showing two concentric bands of close petals.

N (g) 8 A brick measuring 5" × 3¾" showing a full-blown lotus
252 enclosed by tiers of two concentric beaded bands representing close petals. The front face of the brick is covered with a thick coat of *chunam* plaster. The sides and the back show signs of plastering.

N (g) 9 A carved brick panel (5½" × 3⅛") forming the termi-
253 nation of a continuous horizontal frieze. The panel encloses a scroll with clockwise and counterclockwise spirals. Similar in many respects to $\frac{\text{N.n. 2}}{260}$

N (g) 10 A moulded brick (5¾" × 3¼") bevelled on one side
254 containing an interlaced scroll work showing tendrils, leaves and flowers (five-petaled). The decorative work is much worn.

N (g) 11 A moulded tile (6⅞" × 8½") notched at the left hand
255 corner of the top with the representation of a flower with tendrils springing from a stem ; on the left is seen a conventional decorative device of the floral and foliage pattern combined. *Chunam* plaster sticks to the surface and side.

N (g) 12 A carved brick (mid. length 6½" × 6½") broken and
256 • forming part of a band. It shows a portion of a

scroll formed by the main stem of the creeper. The surface was covered with a coat of whitewash. Patches of plaster still stick to the back and the sides.

The above seven bricks were presented by Professor Jogindranath Samaddar, B.A., F. R. Hist. S.

N (h)—BRICKS, ETC., FROM BANKURA.

N (h) 1 / 131 A moulded brick ($6\frac{3}{8}'' \times 7\frac{1}{2}''$) containing the portion of a procession of guards wearing trousers, tunic and holding staves.

From Vishnupur.

Presented by Babu Atul Chandra Sinha.

N (h) 2 / 299 A brick ($7'' \times 6\frac{1}{4}''$) from the ruins of the temple of Vasuli at Chhatna in the District of Bankura. It is stamped with an inscription in three lines indicating that the temple was built in 1475 Saka or 1533 A.D.

Presented by Babu Satish Chandra Sinha.

N (h) 3 / 240 A fragment of a brick similar to $\frac{\text{N (h) 2}}{299}$ brokent at one corner.

N (h) 4 / 241 A fragment of a brick similar to $\frac{\text{N .h. 2}}{299}$ broken in twain.

The above two bricks were presented by Babu Basanta Ranjan Ray Vidvatballabh.

N (h) 5 / 239 A brick ($7\frac{3}{4}'' \times 7''$) similar to $\frac{\text{N (h) 2}}{209}$. The character stamped on it are sunk instead of being raised as in the three bricks preceding it.

Presented by Dr. Sarasilal Sarkar, M.A., L.M.S.

N (h) 6 / 261 A brick (6″ square) similar to $\frac{\text{N (h) 5}}{239}$. It is badly burnt.

N (h) 7 A fragment of a brick broken in four pieces and
262 similar to $\frac{N.h.5}{239}$

Presented by Babu Basanta Ranjan Ray, Vidvatballabh.

N (i)—BRICKS, ETC., FROM DINAJPUR.

N (i) 1 A moulded block (4½″ × 4¼″) with a lotus projecting
287 boldly and showing two concentric outer bands similar to $\frac{N.k.7}{251}$; the three central rings show petals of a conical shape. The corolla is mutilated ; mud mortar still sticks to the edges.

N (i) 2 A moulded tile (6″ × 3⅝″) with a rim at the top con-
288 taining the figures of Krishna and Balarama in a chariot with a *makara* terminal with its upraised snout. They are blowing horns holding the staff resting on the ground in one hand. A figure is sitting behind on the left hand side representing perhaps Akrura who is taking the two brothers to Mathura for killing the demon Kamsa. The tile is mutilated.

N (i) 3 A brick 4″ square and 1″ thick showing a projecting
432 full-blown lotus of eight petals with the central corolla.

The above three bricks were presented by Babu Kumudbandhu Ray Gupta.

N (j)—BRICKS, ETC., FROM RAJSHAHI.

N (j) 1 A moulded tile (8″ × 8¾″) without rim containing the
294 figures of Krishna and Arjuna in a chariot in the battlefield of Kurukshetra. The prancing horse driving the chariot is visible. The *makara* terminal of the *ratha* with the upraised snout of the animal is nicely depicted. The wheels resemble lotus. Sree Krishna is standing in the conventional

tribhanga pose and blowing a horn. The pose of Arjuna wearing a conical *kirita* is natural and spirited ; he holds up the bow (*gandiba*) with the left hand, and is about to charge it with the right hand. The shower of arrows is nicely represented.

N (j) 2 A moulded tile (8″ × 8¼″) without rims and with a fillet
295 and beaded border containing the figures in bold relief of Rama and a monkey, obviously Hanumat. The latter is lying almost prostrate at the feet of Rama who touches his *bhaktu* with the right hand in a drooping posture, his left hand holding a bow ; the quiver is visible from behind and is on his left side. The god wears a conical *kirita* with *puritas*, armlets, bracelets and a garland. The face of the god in profile is nicely executed. Though more or less mutilated, the graceful features are clearly noticeable. The rosettes decorating the background are visible.

N (j) 3 A moulded tile without rims (6½″ × 8½″) showing the
296 figure of Krishna blowing a horn in *tribhanga* pose on the left side. In front stands Arjuna with folded hands. This scene perhaps represents the demoralisation of Arjuna on the battlefield of Kurukshetra as sung in the 1st chapter of the Sreematbhagavadgita. Sree Krishna wears a torque, armlet, bracelet, anklet and *vanamala* ; a beaded tassel hangs from his girdle ; a beaded *mala* encircles the top knot in which the hair is tied up. Arjuna puts on a conical crown with *puritas*, necklace, torque, armlet, bracelet, anklet, and *vanamala*. The space in the background is ornamented with rosettes. The scene depicted here is succeeded by that on tile $\frac{\text{N .j. 1}}{294}$.

N (j) 4 A moulded tile (6¾″ × 9⅛″) with very low parallel
297 rims and decorated with the figure of a captive with his hands and legs tied by a rope and having a

halter placed round the neck ; he is held by the hair by a stout bearded figure with grinning face and with a noose in the left hand. The captive is Markandeya and the figure behind Yama whose hair tied up in the form of a conical *jata* falls behind the shoulder. Yama, though nude, wears a *karna-kundala* ; his beard is well trimmed and pointed ; the teeth are serrated ; the moustache is rather unusually long. The space in the background is decorated with rosettes.

N (j) 5 A moulded brick panel (7⅞″ × 9″) broken in twain ; it
298 has a fillet and beaded border and shows the figure of Siva in *tribhanga* pose sitting on a bull represented in the posture of running evidenced by the steps and the upraised tail. The god wears concentric rings of *jata* in the conical form ; the matted locks are shown horizontally behind the head ; he holds *damaru* in the right hand and a horn in the left one ; he puts on the garland of skulls and has about his person *rudraksha mala*, and the serpent encircling his arms. The bull is caparisoned and ornamented with beaded trappings ; the dewlap of the animal is noticeable. The background shows rosettes.

The above five bricks were presented by Kumar Sarat Kumar Ray, M.A.

N (j) 6 A moulded block (6¼″ × 6⅜″) showing a lotus in rather
390 flat relief (c.f. $\frac{N.g.7}{751}$) bounded by two concentric conventional bands representing lotus petals ; the petals in the central ring are nicely executed.

N (j) 7 A moulded brick panel (7¼″ × 3¼″ height) containing a
391 peacock with its legs crossed. The bird is picking up something from the ground. A band encircles its neck. Plaster still sticks to its edges.

N (j) 8 A moulded brick (6¾″ square) with the left lower
392 corner broken containing a kilted ten-handed figure

Plate XXI of Ravana shooting arrows with sixteen hands and holding swords in the two lower and clubs in the two upper hands. The demon king bestrides the decapitated head of a monkey ; he wears a tight-fitting tunic and trousers with a belt. The image is moustached and shows the teeth indicative of fury ; it is flanked on its left by a Rakshasa attendant. Ravana stands in a chariot with the usual *makara* terminal in front. A lotus is shown as projecting from the background below the arms and close to the bow. The brick is badly burnt and shows signs of salt-petering.

N (j) 9 A brick panel (5⅞" × 4⅛") forming part of a continuous
393 band and containing the representation of a humped bull running with upturned tail and followed by Krishna and Balarama, the one blowing a horn and the other holding a staff. These two figures wear bracelets and anklets and their hair is tied in a top knot.

The above four bricks were presented by Babu Rabindra Narayan Ghosh, M.A.

N (k)—BRICKS, ETC., FROM MURSHIDABAD.

N (k) 1 A moulded brick panel (5⅜" × 6") broken in three
62 parts representing the fight of Balarama with the monster elephant Kuvalayapida. Balarama gets up the elephant brought to the ground, and placing his left thigh and leg on the animal holds it by its trunk with his left hand ; he holds the horn in his right hand. The animal is richly caparisoned ; the trappings are shown. Balarama wears tight-fitting trousers reaching up to the knees, a *vanamala*, armlets, bracelets and anklets. The braided hair of the god falls down. The panel is not a

ractangle, and probably it formed part of a circular frieze.

From Baranagore.

Presented by Maharaja Jagadindra Nath Ray Bahadur of Natore.

N (k) 2 A fragment (5½″×4″) of a tile with a bevelled
91 enamelled face decorated with a green space enclosed within a cinque-foil arch upon a white background, the border of this space being rendered in red. The inset is a decorative device, its top very faintly resembling a fleur-de-lis. It encloses a red lily on a white background. This device is exquisitely beautiful. The whole green space is flanked on the white background by two inverted lilies halves of which are noticed in this block.

Presented by Babu Gurudas Sarkar, M.A.

N (l)—BRICKS, ETC., FROM NADIA.

N (l) 1 A badly mutilated (6¼″×8½″) of baked clay. It is
405 moulded with a flat border on the edge succeeded by a deep and narrow groove and two thin mouldings separated by a shallow incision. The inscription of the base which is damaged indicates that the temple for which the tile was intended was built in the 12th century of the Bengali era.

From Saligram, Muragacha.

Presented by Babu Prafulla Kumar Sarkar, M.A.

N (l) 2 A moulded brick (4¼″×7⅝″) showing signs of salt-
368 petering represents the temple of Siva provided with a two-storied spire or *sekhara*. There is a tree, apparently the *Bel* tree (Acacia leucophlæa) by the side of the temple. A part of the edges of the brick shows a narrow panel containing the part of a lozenge-shaped design. The Sivalinga enshrined in the temple is seen.

From Srinagar.

N (I) 3 The same as $\frac{\text{N .1. 2}}{368}$ (3⅞″ × 7½″). In this case the two-
369 storied *sekhara* with its finial is shown clearly. It is an L-shaped brick ; it was bordered with another carved brick at its upper left corner.

From Srinagar, Nadia. The above two bricks were presented by Babu Gurudas Sarkar, M.A.

N (I) 4 A moulded block (6⅛″ × 3″) containing a panel show-
396 ing a wavy decorative device having in the centre and side a vase-shaped representation similar to $\frac{\text{N .a. 29}}{421}$

N (I) 5 A moulded brick (mid. width 6½″) of semi-octagonal
397 shape in front, the face being ornamented with beaded lines. The mid. length of the side of the semi-octagon is a little less than 2⅞″.

N (I) 6 A fragment (max. length 5″) of a semi-octagonal brick
398 (each side of the octagon 2″) with a rectangular panel on each face showing superimposed wavy lines, they forming a continuous scroll when the panels are treated together. A floral device is shown at the apex of each curve.

The above three bricks were collected from Baganehra and presented by Babu Prafulla Kumar Sarkar, M.A.

N (I) 7 A moulded brick panel forming part of a circular band
402 (mid. section—7¾″ × 3¼″). The two longer sides of the brick show a very flat curve and the other two sides tend to meet at a point like a voussoir. The face of the brick shows four-petaled rosettes placed checkerwise thereby presenting the appearance of circles with lozenge-shaped recesses having curved sides.

N (I) 8 A moulded brick panel (6¾″ × 4⅛″) forming part of a
403 continuous horizontal band showing in the centre

a three-centred arched recess enclosing a floral device resembling the top of fleur-de-lis resting on a base. The band in the centre shows two rings. The arch is surmounted at the apex by a four-petaled rosette. The sides of the block show portions of ogee arch representations with the same insets and crowning member as in the central piece. The interspaces at the top show four-petaled rosettes.

N (l) 9 A moulded block (5½" × 4¼") forming the terminal of
404 a horizontal band showing crenellations resembling arrowheads ; in the panel below is seen a scroll work with tendrils and leaves, the two spirals running in contrary directions. Plaster sticks to the rims at places ; the back of the block shows bad pugging.

The above three bricks were collected from the ruins of a temple erected by Maharaja Krishna Chandra Ray at Srinagar and presented by Babu Surendranath Chatterji.

N (m)—BRICKS, ETC., FROM FARIDPUR.

N (m) 1 A baked clay tablet ($4\frac{7}{16}$" × 2⅞") showing four-
243 petaled rosettes placed checkerwise, the petals forming circles with small lozenge-shaped panels in the centre (c.f. $\frac{N\ .l.\ 7}{402}$

N (m) 2 A carved brick (mid. length 5⅜" × 2¼") forming part
245 of a continuous band and showing lozenge-shaped *jali* work consisting of squares placed checkerwise. The most peculiar feature of this piece is the bevelled groove cut at the back for the firm grip and effective bondage when placed *in situ*. The surface shows signs of plaster.

N (m) 3 A moulded brick with two parallel rims (4⅜" square)
246 • containing an ornamental foliage device ; the stems

of two creepers on the two sides meeting together and terminating in a flower have been skilfully executed. There is a rosette in the centre of the space enclosed by the stems referred to above, and the brick shows only half of this space.

N (m) 4 A moulded brick panel (5¼″ × 3¾″) with the two
247 adjacent rims meeting at a curve showing a creeper with tendrils and leaves. The position of the leaves with reference to the parent stem and its branches is worth noticing.

The above four bricks were collected from Naria.

Presented by Babu Chintaharan Ghatak.

N (m) 5 A moulded brick panel (7½″ × 5″) forming the
257 terminal of a continuous band ; it shows three two-centred arched recesses surmounted at the apexes by floral devices and containing insets of a foliage pattern ; but the recessed arched spaces are bounded by two lines of petals. The spaces between the recesses contain stems terminating in floral devices similar to the crowning members of the arches. Plaster still sticks fast to the sides and rims.

Presented by Babu Anandanath Ray.

N (n)—BRICKS, ETC., FROM PABNA.

N (n) 1 A carved brick (6″ × 6½″) showing scrolls. The sur-
259 face is covered with a thick coat of whitewash and the rims are plastered.

N (n) 2 A carved brick (7¾″ × 2½″) forming part of a band
260 and showing scrolls with their continuity broken by curves of contrary flexure, the apex forming as it were the springing point of the creepers represented by the scrolls. The tendrils are nicely shown. The surface is plastered.

The above two bricks were collected from Potajia.

Presented by Babu Kalidayal Bhattacharya.

N (o)—BRICKS, ETC., FROM MYMENSINGH.

N (o) 1 A moulded brick (6 7/16″ × 4″) showing serrations at
84 the top similar to $\frac{N.l.9}{404}$ The panel below shows a nicely executed scroll work; the stems of the spirals running in contrary directions meet and terminate in a vertical stem with tendrils, the top of it being enclosed in a battlemented representation at the top. The brick shows half battlements at the two ends of the top.

From Garh Gajali.

Presented by Babu Bijay Chandra Ganguly.

N (p)—BRICKS, ETC., FROM KAMAKHYA HILLS.

N (p) 1 A moulded brick (diameter—5⅞″ × height—2⅛″)
139 showing the *amalaka* finial of the shape of a segment of a sphere. It has a hole (⅞″ in diameter) in the centre for the insertion of a vertical rod for keeping all the parts of the finial together.

N (p) 2 A moulded brick *Karpuri* (diameter 7¼″ × height 2¼″)
140 forming part of a finial. It has a hole in the centre similar to $\frac{N.p.1}{139}$

The above two bricks were presented by Babu Rakhaldas Banerji, M.A.

N (p) 3 A triangular brick (base 4″ × height 4″) with its apex
187 broken, the hypotenuse being ornamented with a serrated edge having in the centre a flat band with two parallel lines. It formed the terminal of a slanting frieze. The surface is covered with a thin coat of *chunam* plaster.

Donor unknown.

N (q)—BRICKS, ETC., FROM HOOGHLY.

N (q) 1 A moulded brick panel (8⅝″ × 5⅜″—mid. height)
112* representing the fight between Rama and Ravana.

Plate XXII Rama wears a *vanamala*, and is about to dart an arrow towards Ravana who raises a sword in his right hand about to strike his divine enemy. The god is attended by a monkey on either side ; they are in the pose of throwing stones or missiles at the Rakshasa king having a follower behind him. The most interesting feature of this piece is that the upper rim of the panel is inclined and tends to meet the bottom rim at the vanishing point. This is indicative of the artist's knowledge of perspective.

N (q) 2 A moulded brick panel ($10\frac{1}{4}'' \times 6''$) depicting the fight
113 of the monkeys with Kumbhakarna. The demon is represented as sitting in the kneeling posture with the right leg raised ; he wears a *kirita* of the appearance of a truncated cone, and is dressed in a tight-fitting tunic and trousers with a beaded girdle round his waist. He has held up a monkey in his right hand about to swallow it and caught another in his left hand ; one monkey after being swallowed is found emerging out of his ear. He is followed by the *rakshasa* soldiers holding a shield and sword and wearing a tunic and trousers reaching up to the knee. A monkey is standing to the left and about to throw a stone at the demon ; the hair on its body is shown clearly. A monkey has fallen between the standing *rakshasas* and Kumbhakarna.

N (q) 3 A moulded brick ($7'' \times 5\frac{1}{2}''$) containing the figure of
114 Jatayu with distended jaws about to swallow a chariot with the ten-headed Ravana and Sita. The wheels (eight in number) of the chariot are shown ; the beaks of the bird are long and disproportionate, but the pose of the couchant bird about to swallow is very natural. The half lotus projecting from the right lower corner is shown as a decorative device.

N (q) 4 A moulded brick panel ($4\frac{5}{8}'' \times 5\ 3/16''$) containing the
115 figure of an animal having as its hind part that of

a spotted deer and as its upper part that of a female with a slender waist. It cannot be said with certainty if the scene represents the assumption of the form of *Mayamriga* by the demon Maricha, the son of Tadaka, for it is not known if the upper part of the deer resembled a female form as in this case. The dressed hair falls behind the head of the female figure who wears bracelets, ear-rings, a tight-fitting bodice with a beaded border. On the left side is seen the fragment of a figure about to shoot arrows at the deer ; the fragments of a hand, a bow and an arrow confirm this.

N (q) 5 A moulded brick slanting at the top (4¾″ × 7¼″-mid.
116 width) depicting Hanumat ascending the top of the palace of Ravana by holding the finial. The front portion is carved with a series of leafy representations intended to represent a garden in which the palace of the demon king was situated : lines indented on the body of the monkey indicate the muscular formation of its body.

N (q) 6 A lozenge-shaped moulded brick panel (6″ × 8½″—
117 mid. height) containing a male figure (probably Rama) about to dart an arrow. It wears a richly worked *mukuta* with *puritas*, *kundala*, *kayura*, *valaya*, *hara*, *vanamala* and *nupura*. The quiver hangs from the girdle (*kanchi*) at the waist. The *alidha* pose of the image showing action and passion is highly interesting, and is worth a study. The U-shaped *tilaka* with a dot in between its two arms is seen on the forehead.

N (q) 7 A lozenge-shaped moulded tile (5″ × 9″) containing a
118 dancing female figure playing on *pakhoaj*. The pose in which the figure is depicted is very natural. It has on its person a tight-fitting jacket, and a piece of cloth showing folds ; it wears ear-ring, bracelets,

armlets, and anklets ; the hair is dressed, and falls down terminating in an upturned lotus.

N (q) 8 A moulded brick panel ($2\frac{7}{8}'' \times 7''$) containing the
119 standing figure of Sree Krishna in a *dvibhanga* pose with the left leg bent and crossed in a temple representation, the *sekhara* of which is noticed with the finial. The panel is deep, and shows two quarter lotuses at the two corners of the top. The god holds a flute in both the hands and has on his person a *vanamala*, necklace and a beaded girdle (*kanchi*). The hair is tied up in a top knot. Patches of plaster stick to the rims and the sides. The top of the brick is notched presenting the appearance of an L.

N (q) 9 A moulded brick panel ($2\frac{7}{8}'' \times 7''$) containing the figure
120 of Balarama about to blow the horn held in the left hand. The details are similar to $\frac{N.q.8}{119}$; this brick is meant for decorating the side of a temple symmetrically opposite to that for which $\frac{N.q.8}{119}$ is meant. The right hand of the figure rests against the hip in *katihasta* pose and holds the staff resting on the ground.

N (q) 10 A brick panel similar to $\frac{N.q.8}{119}$ and $\frac{N.q.9}{120}$ ($2\frac{7}{8}'' \times 7\frac{3}{8}''$)
121 containing the standing and *dvibhanga* figure of a *chowrie*-bearer. The side of the brick is decorated with *jali* work with square pieces.

N (q) 11 A female *chowrie*-bearer forming the inset of a
122 moulded brick ($5\frac{5}{8}'' \times 5\frac{5}{8}''$ mid. height) with a nicely bordered panel containing four-petaled rosettes placed checkerwise. The central panel is deep. The garment of the figure with the mode of wearing it is noteworthy.

N (q) 12 A moulded brick panel ($5\frac{3}{4}'' \times 7\frac{1}{2}''$) with one edge
123 bevelled containing the figure of an archer in the act of charging the bow raised up with the left

hand, the right one drawing an arrow from the quiver on the right side. It may be remarked that the position of the quiver is not correctly represented just as the position of the sword in brick $\frac{N.q.4}{237}$. The figure is kilted and dressed in short trousers ; it wears a visor. The rims of the panel are plastered.

N (q) 13 A moulded brick (5½″ × 7½″) with one of its edges
124 bevelled for effective binding. The panel shows the figure of a warrior riding on a prancing horse richly caparisoned. The manes of the horse are gracefully shown. The warrior, dressed in a pleated tunic and putting on shoes with upturned, pointed ends, has his feet inserted in the stirrup, and holds the reins in the left hand, and a curved sword in the right ; he carries a bow on the left shoulder. The lines on the legs of the horse and the right hand of the warrior indicate sinewy limbs. The figure may be a representation of Kalki, the 10th *avatara* of Vishnu.

N (q) 14 A tile measuring 7¼″ × 6⅜″ showing a fully expanded
125 lotus enclosed by a circular band of petals which is much mutilated on one side and covered with plaster.

N (q) 15 A brick (5½″ square) moulded with a projecting ex-
126 panded lotus encircled by two bands of close petals. The brick is well burnt on one side and shows saltpetering on the other.

N (q) 16 A tile (6⅛″ × 6¾″) moulded with a lotus similar to $\frac{N.q.15}{126}$
127 the petals of the concentric bands being inclined in two different directions in this case. The tile is broken in twain, and one of the corners is missing.

The above sixteen bricks were presented by the late Janakinath Gupta, M.A., B.L.

N (q) 17 A lozenge-shaped moulded brick (mid. width—
367 5½″ × 6⅜″ mid. height) forming part of a vertical band with a lozenge-shaped panel containing the dancing figure of Sree Krishna in *katihasta* pose; the head of the god with the usual top knot is turned towards his right; the right hand is raised up to the level of the head. The brick is fringed by a nicely executed scroll work with tendrils and leaves. The stems of the two scrolls on the two sides meet at the base by curves or spirals of contrary flexure.

From Purushottampur.

Presented by Babu Rakhalraj Ray, M.A.

N (q) 18 A baked clay tablet (3⅝″ × 4¼″) moulded with the
410 ten-headed grinning figure of the demon-king Ravana driving in a chariot with the *makara* terminal of its forepart; the wheels are represented. The head-dress of the Rakshasa king looks like a truncated cone; the six heads from the left show the U-shaped *tilaka* mark on the forehead. The short pointed dagger attached to his left side passes through the belt; he holds a long curved sword in the right hand and a club in the left. He has shoes on.

N (q) 19 A baked clay panel (3½″ × 4¼″) containing probably
411 the figure of Arjuna in the *alidha* pose depicting the scene of *lakshya bheda.* The lines on the body indicate its muscular formation.

N (q) 20 A baked clay tablet (4⅛″ × 5⅝″) with one edge be-
412 velled both in front and at the rear forming the terminal of a horizontal band containing the standing figures of Sree Krishna and Radhica attended by a *sakhi,* all the three standing in *tribhanga* pose. Radha wears a bodice and holds something in the left hand which cannot be identified.

N (q) 21 A baked clay panel (4¼″ × 3⅞″) with a bevelled edge
413 both in front and at the rear and forming the ter-

minal of a horizontal band containing the figures of Krishna and Radha attended by a *sakhi*. Krishna only in the whole group stands in *tribhanga* pose with the legs crossed. The head dresses of Radha and her *sakhi* look like the serpent hood of the Naga in Buddhist sculptures. Krishna does not hold any flute ; his right hand touches the waist and the left one passes round the neck of his consort.

N (q) 22 A moulded brick panel (3½″ × 5⅞″) broken at the two
414 corners at the top and bottom containing the figure of Sree Krishna standing in *tribhanga* pose and holding a flute with the terminal of a *makara* head. The god is draped up to the ankle and wears *karnapura*, *karnakundala*, bracelets, armlets, anklets, and a *vanamala*. The feet have been very clumsily rendered. The U-shaped *tilaka* mark on the forehead is seen ; the long braided hair falls down ; it is also gathered into a top knot.

N (q) 23 A moulded brick panel (7¾″ × 3½″) forming the
415 terminal of a horizontal band depicting the scene of a forest in the outskirts of Brindabana showing the cow-herd boys sitting in *lalitakshepa mudra* with their hands joined together in pairs. The figures are noticed in arched recesses formed by the branches of trees.

N (q) 24 A moulded brick panel (7″ × 3⅝″) forming the terminal
416 of a continuous horizontal band. It depicts the scene of *Govardhana-dharana*. Sree Krishna is standing in *tribhanga* pose with his staff, and is holding the hilllock Govardhana on the little finger of his left hand pointed upwards ; on both sides of the god are represented the cowherds wearing *vanamala* and holding up their staves.

N (q) 25 A moulded block (Base 2½″ × 7½″ height) containing
417 • the figure of a rider holding the leading string of a

horse. He is bearded and moustached and is dressed in a long tunic and trouser. The hind parts of the shoes he has on are high with the upper end curved. The block is meant for being placed vertically in a narrow space.

N (q) 26 A moulded brick panel (8″ × 7¼″) with parallel rims
418 forming part of a continuous horizontal band representing a hunt scene. A party of hunters riding on horses of whom only two are shown as chasing a deer the neck of which has been shown unnaturally high. The right front leg of the horse leading the hunt passes round the neck of the deer the hind part of which has been bitten and caught by the hound shown very naturally. The riders are provided with circular shields and spears ; they are draped in a tunic and tight-fitting trousers right up to the ankle, and have their feet inserted in stirrups. The horse is well caparisoned. A few rosettes are shown on the ground representing the forest scene.

N (q) 27 A lozenge-shaped block of brick (mid. length
419 5¼″ × 3½″ mid. width) forming part of a continuous band and having a rim on one side against which rest two interlaced sinuous bands surmounted at the apexes by small knobs resembling arrow-heads.

N (q) 28 A moulded brick (5⅞″ × 4⅝″ panel forming the ter-
420 minal of a horizontal band. It shows a scroll formed by the beaded tail issuing out of the head of an animal with distended jaws resembling the conventional *makara*. The interspaces are decorated with squares placed checkerwise.

N (q) 29 A moulded brick (4⅜″ × 4½″—mid. height) showing
421 a water jar representation projecting boldly from the background and resembling three lotuses, placed one above the other. The curved portion at the

top is the corolla; there are two corollas below represented by the circular mouldings at the base and neck. The two sides show two creepers ending in a device similar to that depicted in the centre.

N (q) 30 A brick panel (3″ × 6″) broken in twain containing the
422 figure of a bearded *dwarapala* having his hair gathered into a top knot; he has a U-shaped *tilaka* mark on his forehead and holds a staff.

From Boinchi.

N (q) 31 A carved brick panel (mid. length 4½″ × 2½″) broken
434 and meant for a frieze showing a scroll representing a creeper with its tendrils, half and full blown flowers. The workmanship is graceful.

The above fourteen bricks were presented by Babus Haridas Chatterji, Surya Kumar Pal and Bholanath Konch.

N (r)—BRICKS, ETC., FROM BRINDABAN.

N (r) 1 A moulded block (4½″ × 3⅜″) showing in the centre
258 a "Drop" arch resting on high abutments bent at the base enclosing a floral device issuing from a half rosette at the base. The arch with the abutments is bounded by a representation of petals, the apex being surmounted by a lotus bud in prolongation of the floral inset mentioned above; the two sides of the block contain halves of the central arch device with the insets damaged. The interspaces at the top show partially expanded lotuses springing from stalks.

Presented by Babu Pulin Behari Dutt.

N (s)—FROM UNKNOWN SOURCES.

N (s) 1 A tile 4½″ square and 1⅛″ to 1⅜″ thick. It shows a
433 fully-expanded lotus. The clay is badly pugged, and shows numberless air-holes.

N (s) 2 A moulded tile (7″ × 4¼″) showing a lozenge-shaped
263 device with curved outlines and having a four-petaled rosette as an inset. The spaces at the corner show rosettes in bold relief.

N (s) 3 A moulded block of brick (5″ × 4⅜″) with a raised
435 rim on one side containing a vertical row of plain
Plate four-petaled rosettes, the other side showing the
XXIII representation of a vase from which issues a foliated decorative device depicting leaves. The spaces on both sides of it ornamented with scrolls with leaves and tendrils are very gracefully executed.

BRONZES.

BRONZES.

O (a)—IMAGE OF VISHNU.

O (a) 1 A brass image (*saptatala*) of Vishnu of the sub-order
21 *Trivikrama* standing in *samapadasthanaka* pose on
Plate the corolla of a full-blown lotus (*padmapitha*)
XXIV resting on a *bhadrapitha* of the *pancharatha* type.
The arched back piece strengthened by cross pieces and braces is plain, having its edges ornamented with the representation of flames culimnating in a pointed decorative device. The raised moulding on the back piece is marked at intervals with shallow incisions representing bunches of petals of lotus placed symmetrically and held together by a pair of circular bands, thereby bearing some resemblance to the *vajra* of the Buddhist sculpture ; next to this moulding comes that of a slender line of beads. The image has a pointed nimbus with two smaller ones attached to the back piece ; it has a prominent tapering nose, and a *tilaka* mark on the forehead ; it is crowned with a *kiritamukuta*, the *amalaka* with the rings above resembling a *kurandamukuta* ; it wears *karnakundala* (ear-rings), *kayura* (armlets), *valaya* (bracelets), jewelled *kanthahara* (torque), *nupura* (anklets), *uttariya* (scarf), a *kanchi* (jewelled girdle) and a *vanamala*. It has a double-corded Brahminical thread of beads ; beaded tassels hang from the belt. The piece of cloth running above the knees is embroidered with the hanging tuck or the frontal piece terminating in a nicely worked lotus bud. Starting from the right side of the image the order in which the attributes of the god are held in the

hands in *simhakarna* pose is the following :—lotus, mace, wheel and the conchshell. The image is flanked by two crowned and ornamented male figures standing on full-blown lotuses in a *tribhanga* pose ; the one on the left side holds a rosary in the right hand and a stalk terminating in a lotus supporting a *sankha* in the left ; that on the right side holds a rosary in the right hand and a stalk terminating in a lotus carrying a device in the left. A small horizontal strip is attached to the pedestal at the bottom and carries at the ends two kneeling figures with folded hands ; the one on the left side is the winged *garuda* ; that on the right has his head broken off. The eyes of the image are indicated by gold plates.

The measurements of the image are noted below :—

(*a*) The whole piece from the base to the apex. 2′-1⅛″.

(*b*) The image from the foot to the top of the *mukuta* 1′-5⅛″.

(*c*) The image from the foot to the crown of the head 11⅜″.

From the vicinity of Sagardighi, Murshidabad. Presented by Babu Kishorimohan Sinha of Kandi.

O (a) 2 A crowned and richly bejewelled brass image
22 (height of the whole piece—1′-6-3/16″) of Vishnu
Plate of the sub-order Hrishikesha seated in *lalitakshepa*
XXV *mudra* on a full-blown lotus (*mahambuja pitha*) resting on a pedestal of the *pancharatha* type, the vertical recess between the two storeys of the pedestal being perforated presenting the appearance of windows. The back piece which is similar to that of No. $\frac{O.a.1}{21}$ can be detached with the image from the pedestal into a socket of which the *padma* supporting the image fits. The flame represent-

ation of the back piece culminates in a horned *kirttimukha* with goggle eyes ; small hollows for receiving the jewels are noticed in the *kirttimukha, mukuta, puritas,* torque, armlets, etc. Starting from the right of the image the order in which the attributes of Vishnu are held is noted below :— Right lower hand—lotus ; right upper hand—discus ; left upper hand—mace ; left lower hand—conch shell. A peculiarity that is noteworthy in this case is that except the lotus, the three attributes rest on a full-blown lotus, springing from stalks held by the god. The attendant figures and *garuda* are absent.

From the vicinity of Sagardighi, Murshidabad. Presented by Babu Kishorimohan Sinha of Kandi.

O (a)3 23 Plate XXVI A brass image of six-handed Vishnu of the sub-order *Hrishikesha,* the whole piece measuring 1'-1¾". The god stands in *tribhanga* pose on a *padmapitha* resting on a *bhadrapitha* of the *tribhanga* type reminiscent of the Buddhist influence. The vertical space (*kantha*) between the two storeys of the *pitha* is perforated presenting thereby the appearance of baluster. The arched back piece having edges simulating flames terminating in a pointed decorative device with a volute on each side is strengthened by a cross piece and an arched base. The apex of the flame representation is set with a ruby. The image is flanked by two male figures crowned with *kiritamukutas*, holding in their hands stalks terminating in lotuses supporting a *chakra* and *sankha*, the other hand being in *abhaya* pose. The pedestal is ornamented in the centre with the representation of lotus not found in any of the six hands and shows the figure of the winged *Garuda* on the left side. The attributes of the image are

shown in the following order :—

Right hand—(*a*) A staff surmounted by an elephant.
(*b*) *Chakra* or discus.
(*c*) *Varada* pose.

Left hand—(*a*) *Gada* or mace.
(*b*) *Sankha* or conchshell.
(*c*) A long staff sumrounted by *Garuda*.

Instead of being serpent-headed as usual the god has a canopy of seven three-headed Nagas over his head. There is a small votive inscription at the back of the image belonging to the latter half of the 11th century or the first half of the twelfth century A.D.

From the vicinity of Sagardighi, Murshidabad. Presented by Babu Kishorimohan Sinha of Kandi.

O (a) 4 409 A copper image of Vishnu of the sub-order *Trivikrama* standing in *samapadasthanaka* pose on a full-blown lotus (*padmapitha*) resting on a *bhadrapitha* of the *pancharatha* type similar to No. $\frac{O\ a.\ 2}{22}$. The god is flanked by two standing female figures in *tribhanga* pose, e.g., Lakshmi and Sarasvati on his right and left respectively. Lakshmi as usual holds the stalk terminating in a lotus in her left hand and Sarasvati holds a stringed instrument in both the hands. The back piece, semi-circular at the top, shows on its edges representations of flames culminating in a *kirttimukha*. The mace is unusually long. The crest of the *kirita* shows an ornament like the hood of a serpent. The face of the image is worn, and the back slab is cracked on the right side. The figures of *Garuda*, the winged vehicle of the god, and his consort are seen with folded hands on the two sides of the base. The measure-

ments of the image are noted below :—

(*a*) Height of the whole piece 8″.

(*b*) Do. of the image from the foot to the peak of the crown $3\frac{11}{16}$″.

(*c*) Do. From the foot to head $3\frac{1}{8}$″.

From *Meherur* (*North Verandra*).

Presented by Babu Lalitmohan Maitreya, Talanda, Rajshahi.

O (a) 5
134 A small copper image of Vishnu of the sub-order *Keshava* standing erect on a lotus resting on a rectangular pedestal with a beaded border. The whole piece with the nimbus measures 5″. The edges of the arched back piece terminating in a *kirttimukha* simulate flames ; there is a nimbus behind the image and attached to the back piece ; the god as usual is flanked by the images of Lakshmi and Sarasvati. The order in which the attributes are held in his hands is as follows :—Right upper,—conch-shell ; left upper—discus ; left lower—mace and the right lower—lotus. The peculiarity of the long *gada* resting on the ground and the *padma* is noteworthy.

From Vishnupur, Bankura.

Presented by Babu Atul Chandra Sinha.

O (a) 6
228 A brass image of Vishnu ($3\frac{1}{4}$″) of the sub-order *Trivikrama* standing erect on a lotus (*padmapitha*) resting on a *bhadrapitha* carved on its face with the figure of winged Garuda. The arched back piece culminates in a *kirttimukha* showing the flames on its edges. The elliptical nimbus is seen in the background. The image is flanked by the figures of Lakshmi and Sarasvati as usual. The attributes held by the god are noticed in the following order :—Right upper hand—mace ; left upper

hand—discus ; right lower hand—*varada* pose ; left lower hand—conchshell.

From Nagar, Faridpur.
Presented by Babu Anandanath Rai.

O (b)—HARA-PARVATI.

O (b) 1 151 A brass image of Hara-Parvati seated on a *bhadra-pitha,* the whole piece with the horse-shoe nimbus behind measuring 6⅛″. Both the images are two-handed ; the goddess sits on the left lap of her consort, and clasps him round his neck with her right hand, the left one holding a circular mirror, a portion of which is broken off ; the god wearing a *jatamukuta* with a fillet passes his left hand round the back of the goddess, the right hand being broken ; the serpent is noticed on the right shoulder of the deity and the crescent moon on the *jata* in front : the trident is noticed on his right. The pedestal does not show the vehicles of the god and goddess.

From Bogra.
Presented by Babu Saradanath Khan.

O (b) 2 135 A brass figure of Hara-Parvati seated in *sukhasana* posture on a lotus resting on a rectangular pedestal provided with four legs, the whole piece measuring 4″. Parvati sits on the left lap of her consort. Hara is four-handed ; his right upper hand holds a stalk terminating in a blown lotus encircled by a representation of serpents ; the right lower hand is held horizontally with the upturned palm near the chin of the goddess the left upper hand holds the trident, the left lower hand clasps his consort ; the *jatamukuta* shows the crescent moon. The feet of the gods rest on their respective vehicles, *e.g.*, bull and lion. Parvati is two-handed and holds a mirror in her left hand and clasps the god with her

right hand. The back piece is an arched frame, its edges resembling flames ; the divine pair has a nimbus behind attached to the cross-piece and the crown of the soffit.

From Gaud.

Presented by Babu Charu Chandra Dutt.

O (c)—SAPTAMATRIKA.

O (c) I 136 The four-handed crowned figure of Vaishnavi in *padmasana* seated on a full-blown lotus (*mahambuja*) having a horseshoe-shaped nimbus behind surmounted by a *kirttimukha*, the whole piece measuring $3\frac{3}{16}$". She is flanked by the figure of *Garuda* on her right and another figure in *lalitakshepa* pose on her left. The figure holds the mace in her right upper hand and the discus in her left lower hand. As the figure is much rusted it cannot be said with certainty if she has anything in her right lower hand.

From Gaud.

Presented by Babu Charu Chandra Dutt.

O (d)—DURGA.

O (d) I 408 An inscribed brass image of Durga seated in *lalitakshepa mudra* on a lotus resting on a rectangular pedestal provided with legs one of which is broken. The right foot of the goddess rests on a lotus ; on the right leg of the pedestal sits the female figure of a devotee in a kneeling posture. The image is four-handed ; the right upper hand holds a sword, the left upper hand a shield, the left lower hand passes round the waist of a figure (probably Karttikeya) seated on the lap of the goddess ; the right lower hand holds a weapon resembling an *ankusa* as would appear from the piece projecting

from it, without which it would have passed for a *gada*. In the background is noticed the *torana* representation of the mediæval period; below the *makara* terminals of the architrave are found the representations of leogryphs standing upon couchant elephants; some thread-like decorative device hangs from the mouth of the leogryphs; over the architrave rests the circular halo with flame-like edges and consisting of concentric rings and surmounted by the reversed lotus with its pointed stalk. The nimbus is connected artistically by a leafy device with the snout of the *makara* terminals. The crown of the goddess is noteworthy. On the reverse is incised the inscription of Narayana Pala, the fifth king of the Pala dynasty solving some knotty points in connection with the chronology of the Pala kings of Bengal (Vide Indian Antiquary, 1918, pp. 109).

From Deulpota, 24-Perganas.

Presented by Babu Chittasukha Sanyal, B.E.

O (e)—MISCELLANEOUS.

O (e) 1
383
Plate
XXVII

A square copper plate ($4\frac{1}{4}'' \times 4\frac{1}{8}''$) with a beaded border and having 9 panels on one side, and a square panel enclosing a lotus with its ten petals carved with the figures of the 10 *avataras* of Vishnu on the other; the first four figures are four-handed the rest being ten-handed. The characteristics of the first two *avataras* are not shown; the figures of Rama with bow and arrow precedes that of Parasurama. The plough of Balarama is shown; the figure of Buddha is rather tall; Kalki, the 10th Avatara is shown as riding on a horse. The corners of the square panel contain four half-rosettes. The reverse containing nine panels shows the figure of Vishnu seated on a lotus (*mahambuja*) flanked by Lakshmi and Sarasvati in the two adjacent

panels. In the rectangular panel above that of Vishnu is noticed the figure of Gaja Lakshmi, and that in the panel below is the winged Garuda. The four panels at the corners contain four petaled rosettes.

From Naodanga, Rangpur.
Presented by the late Purnendumohan Sehanabis.

O (e) 2 105 A conical copper helmet or skull-cap (minor axis—6⅛″ major axis 6⅞″) consisting of three concentric bulbous sections decreasing in diameter as they rise and surmounted by a finial representing a *vajra*. The second section is embossed with four rosettes fixed on it. The bottom section is ornamented with a flat band showing a knot in the centre on the reverse. It has a row of pointed *puritas* bearing figures of seated *Buddha*, two of which are in *bhumisparsa mudra*, one in *dharmachakra mudra* and the remaining are in *abhaya mudra*. The bottom of the peaked portion in front shows a representation of three cords tied in the centre by three rosettes and terminating at the ends in two circular decorative devices ; higher up are found two creepers springing from three rosettes corresponding to those below and terminating in lotuses on two sides of the central figure of Buddha in *dharmachakra vyakhyana mudra*. The back of the helmet is inscribed.

From Nepal.
Presented by Mahamahopadhyay Haraprasad Shastri, C.I.E., M.A.

O (e) 3 106 A Buddhist bell (height—7¼″ ; outside diameter of the bell—3⅜″ ; inside diameter—3¼″) of bell-metal surmounted by a thunderbolt. The bell is ornamented near its bottom with a series of *vajras* ; higher up is an ornamental band containing the

kirttimukhas from which hang beaded tassels and garlands, the interspaces being decorated with *vajras*. The top of the bell from which the handle starts is decorated with the petals of lotus. The handle has a ring in the centre surmounted by a human head with the pointed *vajra* as the crowning member.

From Nepal.

Presented by Mahamahopadhyay Haraprasad Shastri, C.I.E., M.A.

O (e) 4 / 20 A small brass figurine of a goddess (perhaps Lakshmi) seated cross-legged with the piece of cloth hanging in front. It perhaps flanked a larger image; it used to be fixed by the tennon attached to the bottom. The goddess is four-handed, and is in *abhanga* pose with the head slightly bent towards the right. The two upper hands hold two lotus buds, the two lower hands being in the *abhaya* and *varada* pose respectively. The goddess wears *karna kundala*, *kanthahara*, *valaya* showing a series of rings and *nupura*; the *puntas* encircling the *jata bandha* are seen. The conventional *trivali* marks on the neck have been shown.

From the Temple of Jasoreswari, Mautala, Khulna.

Presented by Babu Sris Chandra Adhikari.

Plate I.



A (b) 1 / 318 Bodhisattva.

A (b) 2 / 308 Bodhisattva.

A (a) 4 / 303 Dhyâni Buddha.

Plate II.



1	A (e) 1 / 325	Yaksha.
2	A (e) 1 / 33[illegible]	Showing Corinthian Capital, Architrave and Modillion Cornice.
3	A (e) 2 / 335	Chaitya Hall with the Aisle and Nave representation.
4	A (e) 4 / 322	Tapering Column with a vase shaped base.

Plate III.



1 $\frac{\text{C (a) 6}}{271}$ Buddha in Bhumisparsa Mudra.

2 $\frac{\text{C (a) 2}}{185}$ Buddha in Bhumisparsa Mudra.

Plate IV.



C (c) 1

Buddha in Samapadasthanaka pose

Plate V.



(d) 1/30 Padmapani Bodhisattva

(d) 8/16 Manjusri Bodhisattva.

Plate VI.



1. C (d) 4 / 347 — Padmapani Bodhisattva
2. C (d) 5 / 364 — Padmapani Avalokitesvara
3. C (d) 6 / 366 — Padmapani Avalokitesvara
4. C (e) 5 / 7 — Shyama Tara.
5. C (e) 4 / 8 — Shyama Tara.



$\frac{\text{C (d) 7}}{9}$ Avalokitesvara Bodhisattva.

Plate VIII.

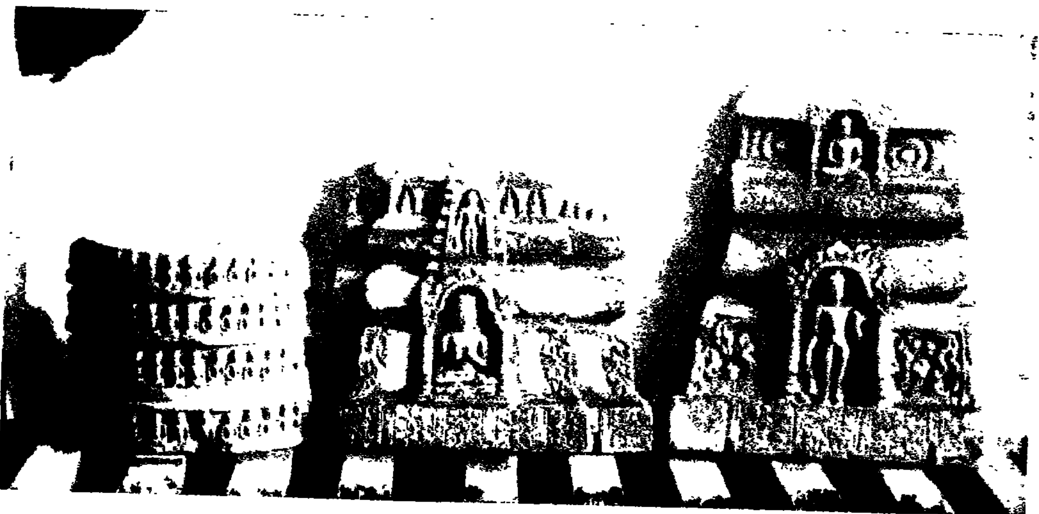


((c) I

2.9

Tarā.

Plate IX.



1 $\frac{C\ (f)\ 8}{142}$ Fragment from the drum of a Votive Stupa.

2. $\frac{C\ (f)\ 4}{4}$ Showing the characteristic five elements of the Adhisthāna.

3. $\frac{C\ (f)\ 3}{143}$ Showing the characteristic five elements of the Adhisthāna.

Plate X.



D (a) I
277

Santinath, the sixteenth Tirthankara.

Plate XI.

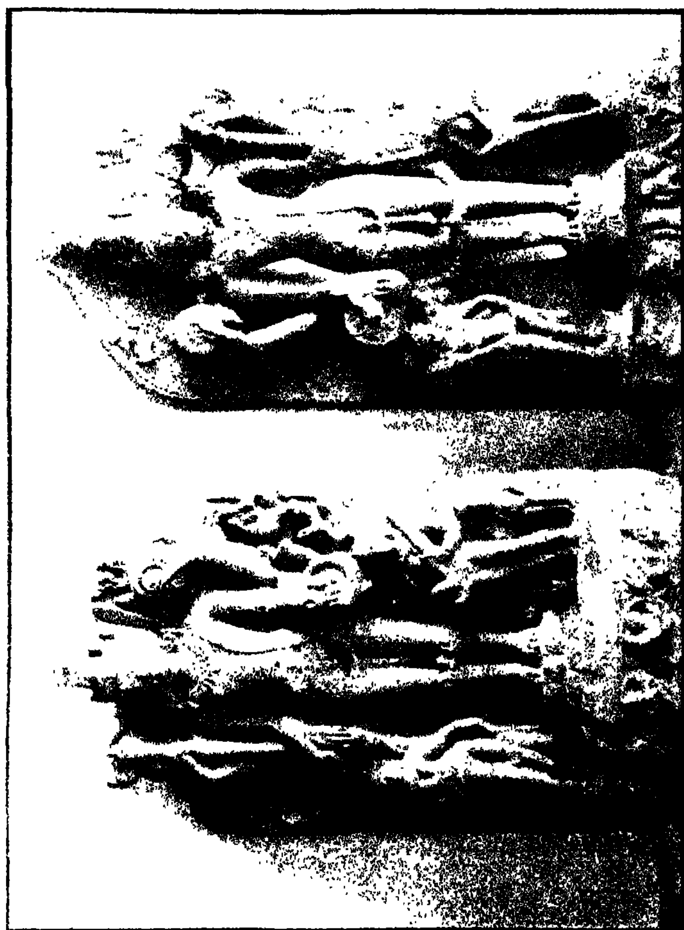


E. (a) 1

Brahma

279

Plate XII.



F (a) 2 / [illegible] Vishnu—Trivikrama

F (a) 1 / [illegible] Vishnu—Hrishikesha.

Plate XIII.



F (a) 7
10

Vishnu Trivikrama

Plate XIV.



1. K (a) 1 / 265 Kamala (Gaja Lakshmi).

2. F (b) 1 / 385 Varaha Avatara.



G (a) 2 / 284 Sadasiva.

Plate XVI.



1. J (a) 1 / 278 Parvati   2. G (b) 1 / 361 Uma Mahesvara.   3. G (b) 4

Plate XVII.



H (a) 2
Surya.
429

Plate XVIII.



H (b) 1 / 234 Navagraha.

Plate XIX.



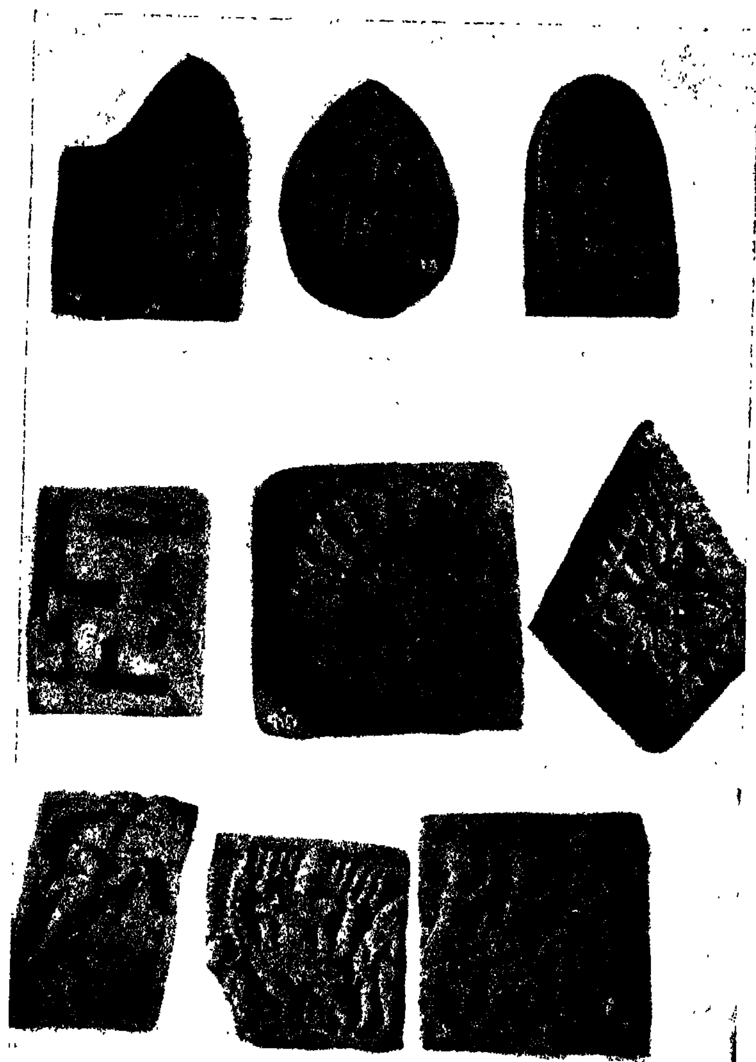
$\frac{J (c) 1}{363}$ Brahmāni.

Plate XX.



J (b) 2
Chamunda - Dasturā.
380

Plate XXI.

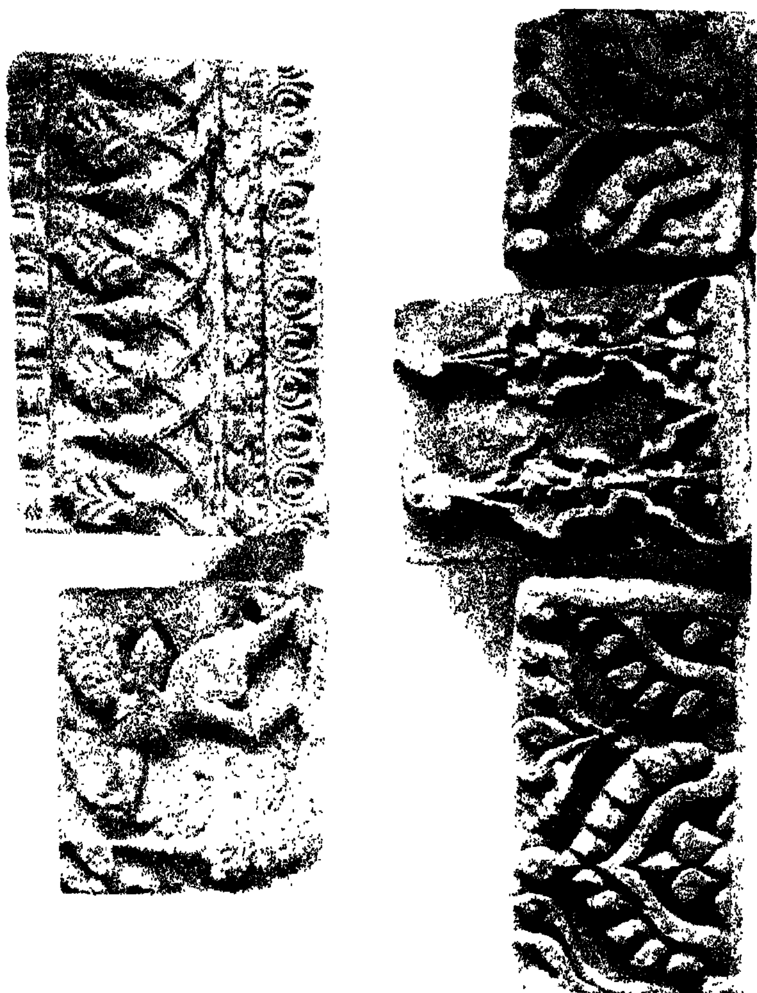


First Row left to right Nos. N (b) 17 / 27, N (b) 1 / 24, N (b) 28 / 50

Second Row - left to right Nos. N (e) 5 / 55, N (e) 6 / 56, N (e) 7 / 57

Third Row - left to right Nos. N (k) 1 / 62, N (j) 8 / 392, N (g) 14 / 237

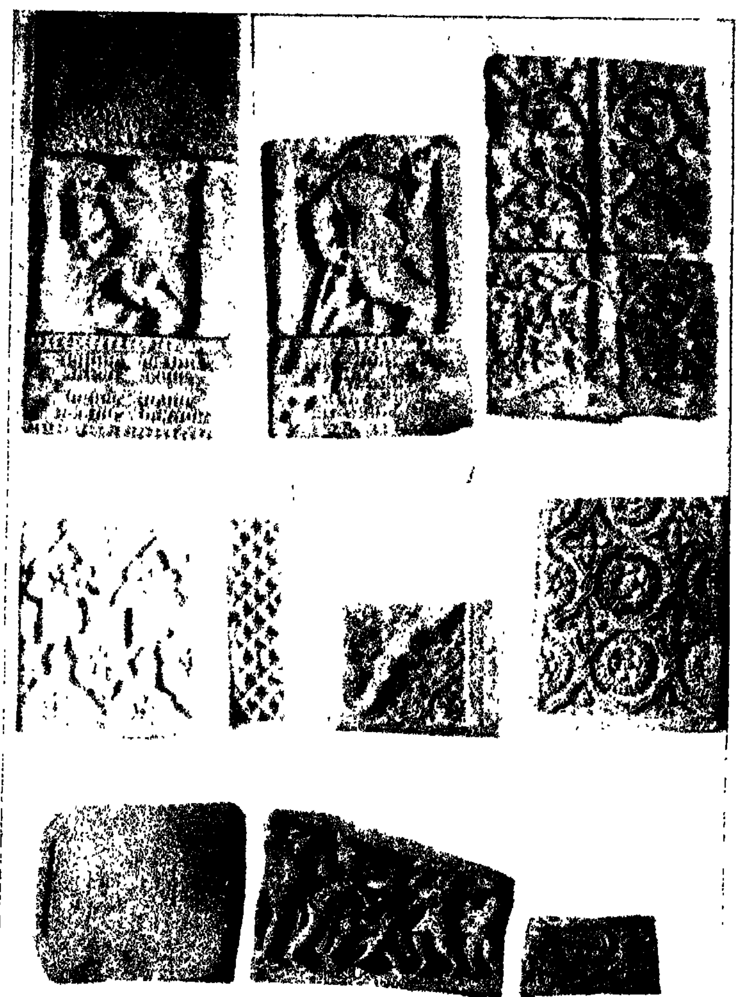
Plate XXII.



First Row left to right Nos. N (d) 2 / 156, N (d) 5 / 242.

Second Row left to right No. N (e) 5 / 290, N (e) 4 / 271, N (e) 5 / 272.

Plate XXIII.



First Row left to right. Nos $\frac{N (f) 1}{59}$, $\frac{N (f) 2}{60}$, $\frac{N (f) 22}{81}$,

Second Row left to right. Nos. $\frac{N (f) 11}{70}$, $\frac{N (f) 5}{64}$, $\frac{N (s) 3}{435}$, $\frac{N (f) 24}{425}$.

Third Row left to right. Nos. $\frac{N (h) 2}{299}$, $\frac{N (g) 2}{113}$, $\frac{N (g) 31}{434}$.

Plate XXIV.



O (a) 1

Vishnu Trivikrama.

21

Plate XXV.



$\frac{O\ (a)\ 2}{22}$ Vishnu—Hrishikesha.

Plate XXVI.



$\frac{\text{O (a) 3}}{\text{23}}$ – Vishnu -Hrishikesha.

Plate XXVII.





O (c) I
―――
382

Ten Avatáras of Vishnu Vishnu.